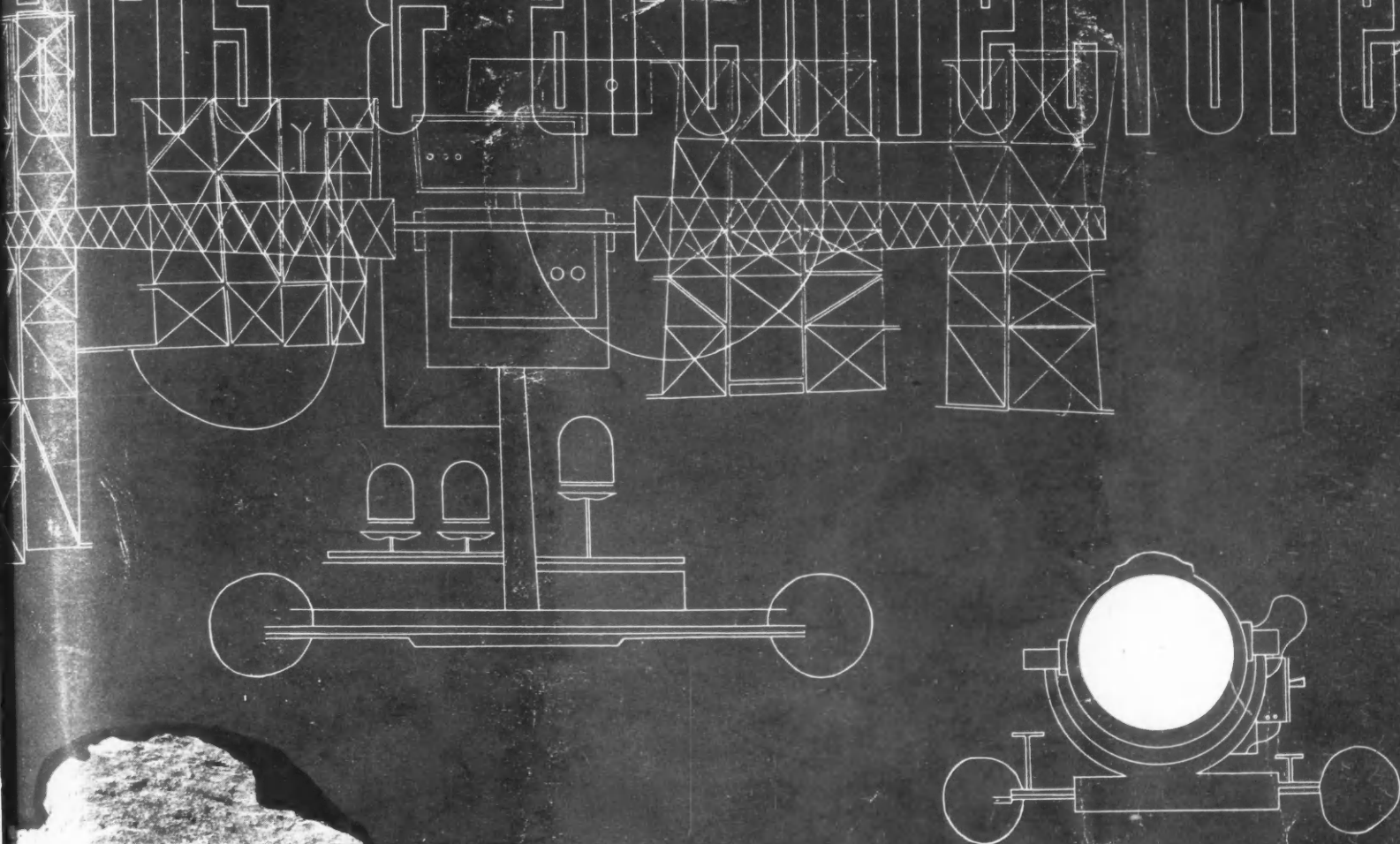


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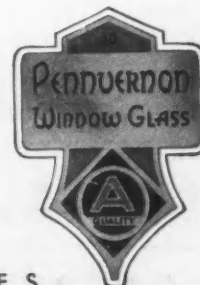


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IN THE NATURE OF MATERIALS, The Buildings of Frank Lloyd Wright, Henry-Russell Hitchcock (*Duell, Sloan & Pearce; \$5*)—It is a very exciting experience for the layman as well as the professional student of architecture to see the photographs presented in this new book on the architecture of Frank Lloyd Wright. Prepared in connection with the exhibition of Wright's work held at the Museum of Modern Art in 1941, the range of the photographs is both exhaustive and definitive. The excitement results from the fact that the 400 plates here presented to us demonstrate vividly the development, range, draughtsmanship, and magnitude of concept that have led to so wide an acceptance of Mr. Wright as one of our great architects. From the earliest domestic efforts, through the "prairie" period, via the many unexecuted projects to the most recent work, there is a clear development of "style," of vision, and of concept that is almost breathtaking.

It is unfortunate that the restrictions imposed by the fact that this book is one of a trilogy, in which the other volumes are a collection of Mr. Wright's own writings on architecture and his autobiography, are ones which prevent the full realization of Mr. Hitchcock's powers as a critic. Mr. Wright's work so fully expresses his personal credos of architecture and of how life should be lived that a discussion of his work without inclusion of these facets becomes two-dimensional. The omission of the philosophical and biographical material limits the critic so that his contribution tends to be a glorified catalogue. Inevitable repetitions of phrase lull the reader. Mr. Hitchcock's rather involute writing needs the relief of variant subject matter in order to avoid monotony. From the present restricted field one emerges with an after-image too cluttered with adjectives like "hovering," "solid," "broad," rather than with a broad comprehension of the qualities which Mr. Hitchcock admires. In the light of the author's volume on H. H. Richardson, one feels that he has not here found full expression for his powers—and that it was not entirely his fault.

Mr. Hitchcock further draws the teeth both of his own and of the reviewer's criticism by stating in his preface that "It is not generally worth while to study buildings in pictures except for their virtues." Since the vast majority of the readers of his book will never have the opportunity to see more than a very few of the actual works, the benefit of all the pro-and-con observation of which Mr. Hitchcock has the advantage should be passed on to the reader. Mr. Wright's stature is too great to be lessened by intelligent questioning of certain aspects of his work.

Thus it is disappointing to find Mr. Hitchcock so concerned with the analysis of "spatial relationships" and the integration of materials in the interiors that he fails to point out that the results are often restless and fatiguing to look at and definitely not up to the promise of the exteriors. Moreover, it is not a minor phase that should be overlooked in commenting on rooms whose furnishings were designed by the architect, to admit that much of Mr. Wright's furniture, particularly in the early period, disregards completely the structural peculiarities of the human body. Merely looking at the chairs in the Robie house produces a backache—nor is this reaction entirely the result of membership in a "spineless" generation. Both Wright's strength and weakness spring from his relationship to his time; it does not belittle the former to recognize the latter.

The format of this present volume was designed by Mr. Wright with somewhat less success than one would have wished. The shape of the page, which is wider than it is high, lends itself admirably to the layout of the photographs, but is not enough better to compensate for the fact that the book is heavy and awkward to hold—almost the only way to read it comfortably is flat on a table—and that the reading of the text is hampered by the noticeable jump which the eye must make in returning to the beginning of the line—a fatiguing process that interrupts one's full comprehension of the words.

Lest we be accused of carping, we must hedge by stating that our concern for these relatively minor details is the fact that they, like the restrictions in subject matter, are mechanical irritations that are unworthy of this very fine tribute to a great man by a top-ranking critic. This is really an important book. Obviously, no book in black and white can substitute for a study of the buildings themselves—especially where color, as tantalizingly indicated in the frontispiece, plays so important a part in the comprehension of the nature of the materials.

But it is equally true that, to the serious student, this book will be invaluable both for its factual content (the list of executed work and projects is by far the most comprehensive compendium available) and for the panorama which it presents. To those to whom Frank Lloyd Wright has been only a legend or a name attached to a few scattered buildings of variant spectacular characteristics, this book should be a "must." The most casual survey could hardly fail to convince even a hardened skeptic that the architect who conceived these structures is both a great artist and a great creative builder.—FRANCES HARTWELL.

MYTHOLOGY OF BEING, A Portfolio of Nine Drawings by André Masson (*Wittenborn & Company, Limited Edition; \$10*) — André Masson is a French artist who is not so well known in this country, where he has found refuge. He is a descendant of the Gauguin tradition, a product of that impulse toward abstract art of which Alfred H. Barr, Jr., wrote, "has its principal source in the art and theories of Gauguin, flowing through the Fauvisme of Matisse to the Abstract Expressionism of the pre-war paintings of Kandinsky and . . . reappearing among the masters of abstract art associated with Surrealism. This tradition is intuitional and emotional rather than intellectual, organic, or bimorphic rather than rectilinear, decorative rather than structural and romantic rather than classical in its exaltation of the mystical, spontaneous and the irrational . . . the shape of the square confronts the silhouette of the amoeba." In this set of drawings illustrating a poem by the artist (translated from the French by Eugene Jolas), Masson has etched the "silhouette of the amoeba" with clarity and delicacy of penmanship.

Full justice has been done to these drawings by the Walpole Printing Office which has done an excellent job of typography and reproduction. They are large plates 13 by 17 inches and are only slightly reduced from the size of the original drawings. There is a complete bibliography of Masson's illustrative work as well as the poem and its translation. Each portfolio is numbered and signed by the artist.

THE AUTOBIOGRAPHY of Robert Edmond Jones, famous stage designer, will be published in 1943 under the title *Was and Is* by Duell, Sloane & Pearce, Inc. of New York.

Photography by

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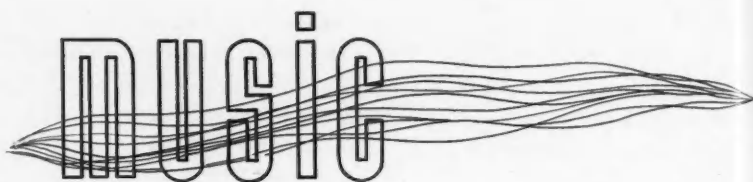
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LOS ANGELES



THE DIABELLI VARIATIONS

The theme for a set of variations propounded by Diabelli, which made Beethoven laugh, is not without content, as Beethoven was soon to demonstrate. It is an ordinary waltz, cheerful for a ballroom, yet as the theme for a set of variations it by no means lacks possibilities. In the Mozart tradition it consists of a melody opposed to a strong rhythm, simultaneously announced. From Beethoven's point of view it consisted of a strong rhythmic pulsation in which are embedded rather the structural elements of a melodic theme than the melody itself. The condition of this secondary melodic theme is rather like that of Bach's *Art of Fugue*, reduced to its structural elements out of the ornamental melody given to Bach as a theme for improvisation by Frederick the Great. Beethoven soon realized the opportunity offered him by this ridiculous theme of Diabelli and began writing upon it what is in many ways his most definitive and personal work, that one least directed toward his public, the *Thirty-three Variations for Piano*, *Opus 120*, commonly called the *Diabelli Variations*.

He began by taking apart the thematic elements and examining them in successive exploratory variations, so that neither the hearer nor himself should become lost in the later more elaborate development of them. The method is similar to that by which the theme of the "*Eroica*" *Variations*, *Opus 35*, condensed out of a country dance, is restated four times in different and additional contexts, including the original dance itself, to bring out its rhythmic and melodic significance.

The first variation simplifies the theme into successive rhythmic chords by making a march of it. This march, like the first counterpoint of the *Art of Fugue*, is perhaps the most difficult stroke of genius in the entire work, upon which rests the entire succeeding structure. By it Beethoven establishes the underlying sonorous pulsation, which in the manner of his greater works provides its base means of articulation. At the same time he detaches the theme melody from the rhythmic rushing of its more obvious counter-theme, which only the unobservant will consider an accompaniment.

Reversing the process, the second variation reintroduces the rhythmic counter-theme, while the speed is increased. The great body of the work is getting under way, in static progression like a ship in the ocean.

Beethoven is in no hurry. The third variation begins the enrichment of the melody by a graceful ornamentation which is itself subject to further variation. Only a brief reintroduction of the rhythmic counter-theme in stately horizontal movement interrupts this gentle singing. The feeling of pause induced by this reintroduction corresponds structurally to the one measure pause at the end of the first counterpoint of the *Art of Fugue*, marking the end of the preliminary exposition, the beginning of the larger development.

Now, in the fourth variation the counter-theme, developing out of the preceding stately movement, joins the enriched melody in counterpoint, faking the first variation on the full theme as it has been reorganized. And with this variation Beethoven introduces the structural method of the work, a polyphonic series of ascending and descending horizontal planes by methods strictly belonging to the piano. This is Beethoven's treatise on the piano as a sonorous polyphonic instrument, in the same way that the *Art of Fugue* is Bach's treatise on counterpoint, adaptable to any instrument.

The fifth variation reintroduces in full power the underlying sonorous pulsation. At the same time it presents a peculiar characteristic of Beethoven's comic genius, an almost pedantic delight in his own laboratory humor, like the interlingual puns of famous scholars, a vitality of medium as well as man, which may be likened to the re-

freshing motto theme of the *Art of Fugue*. This humor reaches its pitch of cheerful absurdity in the twenty-second variation, a musical pun on the opening measures sung by *Leporello* in Mozart's *Don Giovanni*.

The sixth variation introduces an additional thematic idea, which in subsequent variations provides a major expansion of the theme material. This is derived from the opening flourish of the original theme with its grace note. Having already developed this figure in a most graceful way as a part of the theme melody, Beethoven now presents the same figure as a strong trill followed by a single separate tone, this forceful appoggiatura effecting the impression of a broad horizontal plane. This he emphasizes by transforming the succeeding material of the original theme into a vertical counter-theme widening the sensation of structural space.

These various thematic ideas Beethoven develops in many different relationships throughout the remainder of the work. Careful listening will show the architectural effectiveness of this method. In addition to the vertical idea he adds also a feeling of recession in space, by accentuation, particularly noticeable in the thirteenth variation. The expansion of the entire structure is marked by a series of pauses in the form of slow variations rather than like the "lights" or windows of a cathedral. These slow variations move toward the climax of the work, a series of variations in the minor, beginning at the twenty-ninth variation. This climax is neither mournful nor serene, but joyful as a man only can be joyful with a full understanding of the tragic. In these variations, as in the *Arietta* of the *C minor Sonata*, *Opus 111*, the tragic has been overcome. The mind moves in all planes of sound with utter freedom. This is perhaps the supreme moment of Beethoven's development broadening toward the dramatic fulfillment of the last quartets.

The rapturous thirtieth variation may be compared with the *Andante espressivo* of Bach's *Goldberg Variations*, which is in the same mood. The thirty-first returns to the style of Beethoven's early slow movements, for instance, that in the *Quartet*, *Opus 18:6*, in the manner of Haydn or C P E Bach. Like a prelude to the succeeding fugue, this movement assembles into a polyphonic conjunction of two principal melodies all the thematic ideas hitherto separately presented. This variation completes the customary variations section in the minor key, but the two principal melodic groups, instead of reverting to the original key, proceed by relationship within the same key signature into the thirty-second variation, a fugue. The horizontal emphasis of these preceding variations determines the shape of the initial theme of this fugue, a sequence of repeated tones, by which the steppe structure of horizontal planes characteristic of Beethoven's unique counterpoint is given definitive expression.

The fugue is double and also in two parts of noticeably different style. But where Bach characteristically would have resumed the working out of the theme into a third part, Beethoven characteristically moves directly into a transition of extraordinary subtlety, reserve, and profound implication, by an organic succession of modulations, effectively concluding the minor section by returning to the original key and introducing the major finale, a *Minuet* like the break of morning, and an all-embracing *coda*. At the end, as at the end of all Beethoven's larger works, one is left with a feeling of continuity, of energy resuming and going on, quite unlike the finality of an ending by Bach.

With this work, except for the group of *Bagatelles*, *Opus 126*, a foreshadowing of the last quartets, comes to an end the piano composition of Beethoven.—PETER YATES.



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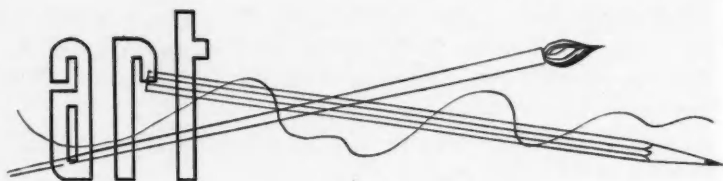
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SAN FRANCISCO

The Britain at War and America Goes to War exhibitions at the California Palace of the Legion of Honor, and the Circus Show, Sawdust and Spangles, at the San Francisco Museum, base their appeal rather on subject matter than on pure esthetics, offering the bait of news or entertainment. Thus for a space art reverts to its primitive story-telling function, which has suffered a certain amount of disrepute.

Sawdust and Spangles is pure entertainment; paintings, drawings, prints, sculpture, relating to citrus life, real sawdust and authentic wooden horses from a merry-go-round, circus posters, a model of the new streamlined Bel-Geddes circus ensemble, presented at a preview featuring clowns, entertainers, popcorn and punch; all very gay and festive, in contrast to most of the pictures, some of which are downright lugubrious. There are Roualt's tragic clowns; several versions of the Fat Woman, disconsolate acrobats, solemn animals. Sprightlier items are a charming series of circus horses, Adaline Kent's abstract acrobats in painted plaster, Bob Howard's blue dappled plaster horse with the twining legs, and a Bruton screen.

The Legion War Shows, on the other hand, are news and education. England seems to feel that since propaganda has become a major weapon of war, it is quite possible for artists to serve their country best in their own field, which is, of course, art. She has commissioned some of her best artists to report the current war with camera, brush and pencil. The interest shown in the Legion of Honor Show seems to indicate that there is some truth in this belief.

Strangely, however, the Britain at War Show is a monument to the characteristic British habit of playing down emotion. Perhaps it is the censor's idea; but the element of human drama is thoroughly inconspicuous. There are plenty of ruined, twisted buildings in both the painting and photographic sections, but they are apt to be treated as abstractions, patterns of form and color rather than as smoking tragedies. Perhaps this state of mind is also characteristic of the British civilians, a key to their toughness and courage.

Between paintings of abstract ruin there are pastel portraits of soldiers, sailors, airmen, carefully academic, objective; there are many pale watercolors of wrecked airplanes, scenes in factories, embarkations. Color on the whole is chalky. By far the best oil in the show is a meticulously painted *Withdrawal from Dunkerque*, by Richard Eurich, which has a curious time quality. The long waves roll in from the sea and break in patterns of foam on the beach, a bomb explodes, smoke rises from the burning town in the background. Tiny soldiers on the beach, struggling to embark in waiting, crowded boats are as impersonal as ants, part of the pattern of a lovely day.

However, in Henry Moore's drawings of life in shelters, human figures become pale symbols with strong emotional impact. Feliks Topolski, a pole, and Edward Ardizzone, whose name does not sound thoroughly British, have done fine quick sketches of human beings caught in the exigencies of war. Midshipman John Worsley, twenty years old, records life at sea.

There are many fine and moving photographs of significant things in England; the high altar of St. Paul's covered with debris, lit through a hole in the roof; people sleeping in a prehistoric cave now used as a bomb shelter; aviators watching for the return of comrades from a raid; two calm white geese in front of a half-inflated barrage balloon in Hyde Park; a child in gas mask hugging her doll; the people of England carrying on in the midst of war.

America Goes to War, the companion show, contains a simple demonstration of some of the fundamentals of camouflage, beginning with photographs of animals whose markings conceal them from enemies, ending with a model town in its suit of camouflage. There

is an interesting set of drawings by Howard Brodie showing San Francisco doings in the first days after Pearl Harbor, the long jam of boys waiting to enlist, and so on. Vernon Howe Bailey, official government artist, has a series of careful sketches concerning naval defense. One of the nicest groups of small quick sketches, of army life in Hawaii, was done by soldier artist Robert Bach, a young San Franciscan.

There are also posters and cartoons from England and Canada, and a bunch of American press photos showing bullet-riddled cars—and people—after Pearl Harbor.

Other shows at the Legion are Death Valley drawings and water-colors by Rowena Meeks Abdy; lithographs by Larsen Lorenzen, Ray Bertrand and Theodore Polos; and a show of paintings and sculpture by women. Only two pieces of sculpture are included—a white glazed head by Afton Lewis and a bather by Ruth Cravath, who also shows a painting, Dorr Bothwell—1925. Miss Bothwell herself contributes her amusing painting, *Native Daughter*, and *For National Defense*. Other artists included are Leah Hamilton, Dorothy Duncan, Geneve Sargent, Jane Berlandina, Dorothy Puccinelli, Helen Forbes, Anne Bailhache.

The San Francisco Museum has a room of Roualt prints; a retrospective show of Anna Klumpke's work; an exhibit of architects' models and photographs, and a one-man show by Horace Pippin, Negro artist who paints on wood panels, sometimes using burnt outlines and leaving portions of the wood uncovered. The result is somewhat redeemed by an interesting use of color. Just the same, the method has unpleasant associations to those who grew up in the pyrographic period. As is the case with so many self-taught artists, the chief charm of Pippin's work is that it appears unhackneyed.

The De Young Museum is showing chairs from early days to now; Islamic art and a collection of East Indian fabrics lent by Miss Katherine Ball.—DOROTHY PUCINELLI.

LOS ANGELES

That caustic Sinophile, the almost legendary S. MacDonald Wright, returned to the exhibiting world to show at the Stendahl Galleries a group of paintings which reiterated the familiar Wright topic, his color theory.

It is possibly unfair to say that the show was merely an interesting exposition of a theory, a kind of pictorial how to use a method lecture, but there doesn't seem to be any way of avoiding that conclusion. With the exception of the color there was little in the show to distinguish these works from commonplace still life and figure painting. The emphasis on a particular kind of color method was heightened by the incompatibility between the drawing, composition, and color. The artist seemed to have utilized a drawing, complete in itself, as a convenient carriage for arbitrary coloring.

All of which is fine if you happen to be crazy about Wright type color. I'm not.

His use of such full, intense and highly keyed contrasting color is so insistent and so patently handled that it monotonously dominated each picture regardless of composition or subject matter. Beautiful passages where color and drawing are completely realized become nullified by having to fight it out with surrounding areas. However, in some of the smaller still lifes, restricted in size, Wright gets a rich and jewel-like quality which few painters can equal. It is mainly the bigger, more pretentious canvases which fail to come off due to large masses of color insecurely anchored by too weak a linear design.

The water-colors are something else, for Wright is a great water-colorist. Again the success of these depends on the limited size. Here the washes of fresh, pure color are held by line which is no longer greasy and rope-like, creating a marvelous feeling of space and scale which is lacking in the larger oils. After the rightness of the beautifully organized water colors one has an impulse to turn back to the oils and yell, "Don't shout so, Mr. Wright, we can hear you." Brockington Galleries closing exhibit for the season was a showing of recently painted wild-flower and bird studies by Emma Goldenhoste. Miss Goldenhoste is known as New (continued on page 12)

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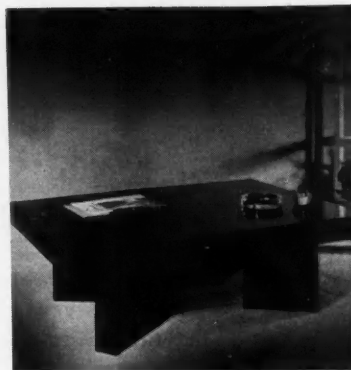
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FOR THOSE IN the six-foot class, Grosfeld House has created this generously proportioned club chair. Deeply down-cushioned to relax the weary. Selected from the new group of living room pieces designed by Joseph Mullen in the "American Manor," now on display at Grosfeld House, 207 North Vermont Avenue. Purchase through your decorator or dealer.



COOLER BARREL from The Patio at 321 North Beverly Drive in Beverly Hills. Mahogany and redwood with an ash tray and a galvanized iron space for ice and bottles below it. It's 26" high, sells for \$26.50, carry away. Another, larger, \$35. See this shop for original patio, playroom designs and pieces, garden supplies, and rare plants. Call CRestview 5-1777.

shop-wise

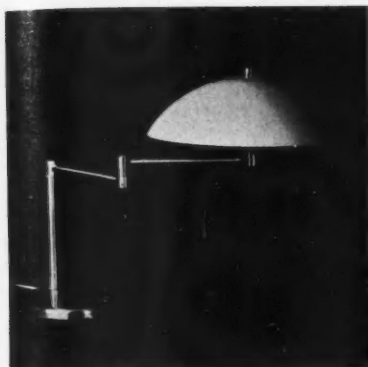
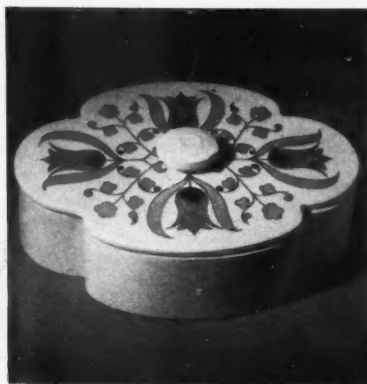


TABLE LAMP (923) at \$28. Satin chrome finish, serving arm. Sixteen inches high, 14-inch reflector, light ivory baked enamel bowl. Similar lamp (922), 18 inches high, 14-inch basket weave shade and 6-inch plastic reflector, also \$28. Alyne Whalen, 8760 Holloway Drive (BR. 2-4802), Los Angeles.

THERE IS no lovelier way to display and preserve a beautiful fan than a case, either to stand or hang on the wall. The firm of P. J. Bachmann, 6245 Wilshire Boulevard, Los Angeles, designs and manufactures them to suit any style. If torn, they can be repaired. Estimates given without obligation.



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ART

continued from page 9

England's most original bird painter. She specializes in wild birds in their native haunts. Miss Goldenhoste has been touring the country lecturing on "Camouflage and Our Feathered Friends."

At En's Gallery, in his first one-man show, Eugene Holmes Tracy gives the youngsters something to shoot at by hanging a group of colorful oils. Tracy, a charming old gent, studied in an Art Project Class at one of the City Playgrounds and under the guidance of Jerre Murry began turning out excellent work. Here is nine of your pseudo primitivism, fusty naturalism or Currier and Ivesish scenery. These paintings are pleasant in color and texture, experimental in design and drawing and indicate that Mr. Tracy is on the way to becoming a very good painter.

The Merritt Building Galleries are showing paintings by J. M. W. Turner, one of the grand old masters of watercolor. The majority of these pictures were painted in the more or less conventional English water color style, but a few of the freely brushed little sketches give a hint of the great works of Turner's later years. These were the riots of expressionist handling, which the British Galleries shook their heads over, and quietly hung in the back room.

Coming exhibit at the Vigeveno Galleries, 160 Bronwood Avenue, Westwood, will be paintings by well known French and American Painters. A high standard of excellence is always found in a Vigeveno exhibit and the feature of this one is the moderate pricing of top examples by important painters.

The One-Man show for May at the Los Angeles Museum will feature sculpture by a talented Leon Saulter. Saulter is an uncompromising young man who works with the hardest and most difficult materials keeping to the sculptural tradition of direct stone cutting. He has produced some fine work recently and this show should enhance his reputation as one of our outstanding sculptors.—PALMER SCHOPPE.



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"No man is an island"

BY VERA CASPARY

BACK IN THE DAYS when the Volstead Act was considered civilization's number one menace, when National Socialism was a phrase used by a few political cranks, and Mussolini generally admired for making the Italian trains run on time, there was much wailing over America's cultural state. Every stripling who could wield a paint brush sighed for Paris; anyone with a stubborn sty and sufficient cash rushed off to an eye specialist in Vienna; and any man who'd admit that he had enjoyed a concert or a dinner in the Western Hemisphere was regarded as a sub-Neanderthal Babbitt.

Those days have gone forever. Westward the tide of culture has moved at a constantly accelerating pace. If Mussolini and Hitler have done a single blessed act, it has been to endow the western continents with the greatest riches of Western Europe. We, in the Americas, are the heirs of the great European tradition. All men of sound intelligence and good will have fought the fascists and fled the Nazis. The great minds of Europe have sought haven here. In finding refuge among us they have brought us a living wealth which far exceeds the dollars we have given to help them escape their persecutors.

Consider the personnel and the personalities of our refugee population. From many nations, various religions, men of learning and workers, famous and unknown, they have brought new talent to every art and science, they have enriched industry with their techniques and their trade secrets. They range from Nobel prize-winner Thomas Mann to Maria del Carmen, a talented six-year-old pupil in the Luis Vives Institute of Mexico City. Heinrich Mann, Leonhard Frank, Leon Feuchtwanger are writing here. Renori, Rene Clair, Duvivier are directing American pictures. Even Hollywood glamour has been enhanced by such romantic newcomers as Paul Henried, Michele Morgan, Jean Gabin.

Die-hards still cherish the fear that foreigners will take jobs from our native-born. According to various studies of the effect of refugee emigration, this fear has little foundation in fact. Statistics show that more than half of the newcomers do not compete with native labor and professional groups but, on the contrary, become consumers and creators of new markets. Potters and porcelain workers, watchmakers, fine tool workers and other skilled craftsmen have brought us trade secrets guarded

for generations. A survey made by the National Refugee Service shows that in the 303 businesses started by refugees in the United States, about 75 per cent of the workers employed are native Americans. Gloves, wallets, skis, toys, engraving tools, confections, musical and surgical instruments, dental and optical equipment, once imported from Europe are now made in America. Patented processes have been brought here and developed, among them a textile printing process, a photochemical process for glass printing, a new formula for treating wood to be used in smoking meat, a new process for manufacturing flints. The domestic brewing industry used to import 94 per cent of filtermass. Now it is supplied to United States and South American breweries by firms organized by refugees and manned by American labor.

The skill of these artists, the erudition of the scientists, the technique of the craftsmen is, however, but a fraction of the riches brought to the American continents by the refugee newcomers. Their greatest contribution is to our greatest need. They have fought for democracy and will continue to fight until the enemy has been subdued. We must cease to think of the refugees as victims, but see them clearly as the antagonists of fascism. The Frenchman who doubted Laval, the Spaniard who fought in the streets of Madrid with gasoline-filled milk bottles after all other weapons were gone, the Czech who worked in that underground movement which threatens Hitler today, the Jugo-Slav whose brother is fighting in the guerilla bands that menace the Fuehrer's Elite Guards, continue to fight in the front lines against the enemies of democracy.

In Mexico there is a foundry, Volcana, where Spanish exiles are producing 25 per cent of the steel used in the nation's war production. Before the exiles came, Nazi and fascist money was paying for the publication of books and magazines for all of Central and South America. Today the Spanish intellectuals are publishing newspapers, magazines and books that spread the philosophy of a free people. Exiled Spanish doctors and nurses have established the House of Health, democratically tending the sick of all beliefs and all ages, bringing to their Mexican hosts the techniques gained in their war against the Nazi and the Falangist.

Unfortunately, there are still too many valiant anti-fascists starving in European cities, (continued on page 38)

ANNOUNCEMENTS FOR MAY

"WESTERN LIVING—An Exhibition of 5 Houses under \$7500" which was recently shown at the San Francisco Museum of Art will open at the Los Angeles Museum on May 6 to continue through May 31. This exhibition, extensively reviewed in our March issue, presents the work of six Western architects whose brilliant work places them among the most significant creators of their time—John Ekin Dinwiddie, Albert Henry Hill, Hervey Parke Clark, William Wilson Wurster, Richard J. Neutra, and Harwell Hamilton Harris.

ANGNA ENTERS—A completely new exhibition of paintings and drawings by "The First Mime of Our Day" opens at the Francis Taylor Galleries, The Beverly Hills Hotel, on May 11.

MILLS COLLEGE announces a summer session in Creative Arts for both men and women. Special emphasis will be placed on courses relating to constructive propaganda, camouflage, and industrial design. Antonio Sotomayor, Bolivian painter, muralist, and caricaturist, will teach pictorial composition, problems of the artist, and the history and development of Latin American Art. A course in Basic Crafts is planned for both the non-professional student and for the playground supervisor, elementary school teacher, and others interested in child development. Classes in Photography, Interiors in the Modern Home, Art in Relation to the Learning Process, Metal Work, Pottery, Weaving, and Jewelry are also included in the summer program. Full facilities of the campus will be open to the students. For further details, write Dr. John F. Furbay, Director of the Summer Session, Mills College, Oakland, California.

SAN FRANCISCO MUSEUM OF ART—MEXICAN ART—May 19th—June 14th. A group of 42 paintings by modern Mexican artists, including Rivera, Orozco, Charlot, Montenegro, Siquieros, and others, principally selected by MacKinley Helm, author of "Modern Mexican Painters."

WAR STAMP CONCERTS—May 10th and May 17th, at 3:00 P. M. Free with the purchase of War Stamps from 10c to \$10.

SIXTH ANNUAL WATERCOLOR EXHIBITION—May 6th-31st 136 water colors, pastels, and temperas on paper. Includes work from Eastern and Middle Western States as well as from the Pacific Coast. Preview, at which will be presented the Artist's Fund Prize and the two Art Association Purchase Prizes (as honorable mentions), Tuesday evening, at 8:00 P. M.

CONTEMPORARY CERAMICS—Lecture by Mary Lemoyne Wednesday, May 13th at 8:30. Examples of modern artists' work and pieces in various stages of completion will be used to explain clay, bisque, and glaze firing, and underglaze, slip decoration, and painting with oxides will be discussed, as well as the growing importance of ceramics in the American art scene.

AMERICAN CONTEMPORARY GALLERY, Hollywood, presents an exhibition of paintings by Clinton and William Bowne, May 8-22.

PAUL ELDER & COMPANY, San Francisco, present the following exhibitions: from May 11th until May 30th, watercolors by Stella Wong; from June 1st until June 20th, oils by David Burliuk; from June 22nd until July 11th, watercolors by John French.

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**MODERN
INTERIORS**
Designed by
Paul László

THE COVER: Ray Eames in designing this month's cover has used the structural elements and drab green that we have all seen with reassurance actively defending our coast. Photograph by Charles Eames.

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notes

IN PASSING

SUMMER IS COMING IN and with it the fields are drying up. The snow melts through the ground and the rivers of spring are rushing to the sea. The earth, waiting for the seed, will have to wait for another and happier planting time, for the blood of half the world will fall upon it instead. Men will die upon the earth where the grain should be growing, and children will be hungry and they will die too.

It has been a long and horrible winter of waiting. Now the forces of man are to be joined at last in battles upon which something we call the future will depend. That future, the only one we will permit ourselves to see or to accept, is still vague in the minds of most of us. The only thing we really know is that we want it desperately and that, by all the means within the power given to us, we intend to have it. Its shape, its form, is not too well defined but its meaning, its idea, its direction is coming clear at last. We are determined to give truth to the generalities we have accepted too easily in the past. We are determined to destroy the half truths, the glib mouthings that we felt we merely had to state to bring into reality.

A wonderful thing is coming out of the core of this terrible madness. We, as a people, are beginning to understand at last the inevitable and inescapable truths in the phrase, "Brotherhood of Man." We are beginning to see it, not merely as an obligation to our conscience, but as something that springs from the deepest of deep necessity and need. We are faced now with uncompromising reality, with the bitter truths that are seen clearly only when an entire nation embarks upon an act of sacrifice. We are building a wall of bodies—the bodies of our sons and brothers—against an enemy so unbelievably inhuman that it has taken us years to conceive the possibility of such inhumanity.

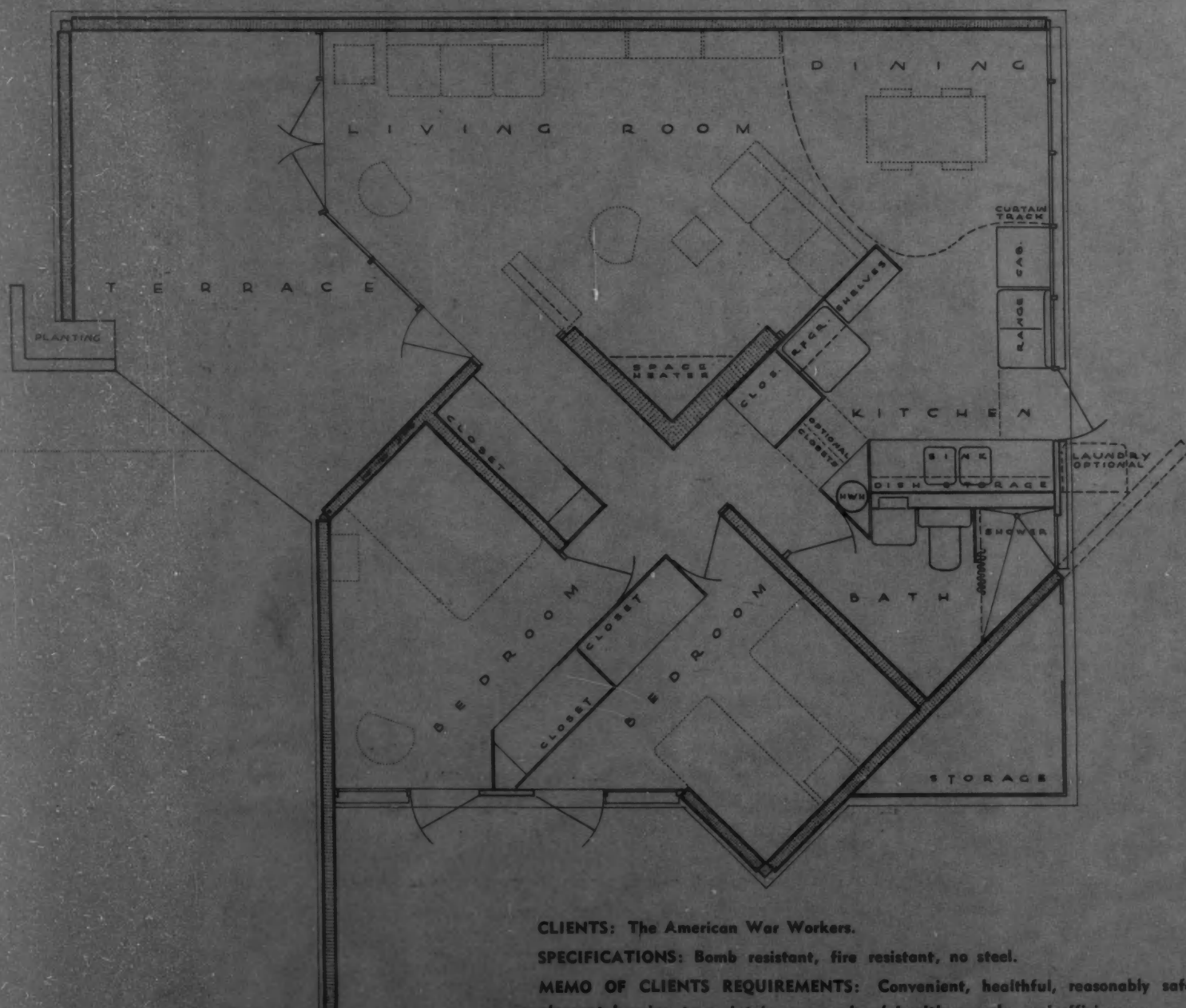
It is no longer half a war we fight. It is *all* war. And no matter what any of us may try to do, there is no escaping it. It will condition every part of our lives and color every view we attempt to take. It will touch us not in one, but in many places, until we accept it as the companion of every hour. And as it presses in upon us we can only lighten the crushing burden of it by keeping clearly before us the objectives of the future.

No thinking man or woman feels that when the last shot is fired that this war will be over. There is little doubt that it will continue to be fought upon many fronts, and it is perhaps in the battle for peace—a decent peace at last—that much of our strength will be spent and the greatest of our sacrifices will be made.

No man can say when the wounds will heal. But when the rivers of blood have stopped flowing, and the shuddering earth is ready to receive the seed again, there is a vow to be taken—taken by all of the men in all of the world, who, having seen and battled and crushed at last this staggering and incredible madness, will secure the truth within our "humanbeinghood" and recognize the *brother* that exists in every man. Out of all this can and will come the kind of a future that will be conditioned and disciplined only by a system that makes it possible to exist in honest and decent freedom.

B L U E P R I N T

ONE SUGGESTED SOLUTION OF AMERICA'S
PRESENT NEEDS FOR WORKERS' HOUSING

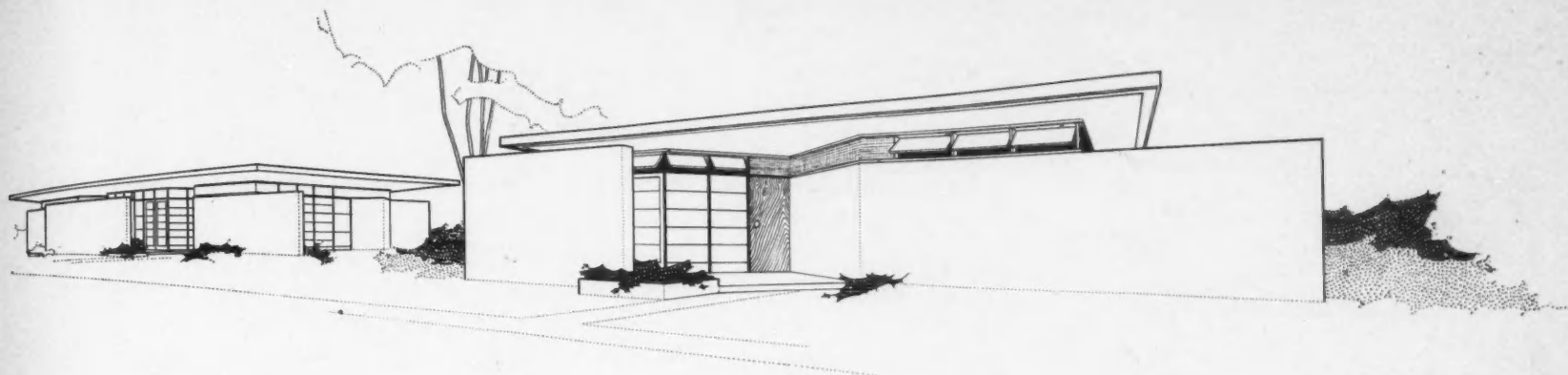


CLIENTS: The American War Workers.

SPECIFICATIONS: Bomb resistant, fire resistant, no steel.

MEMO OF CLIENTS REQUIREMENTS: Convenient, healthful, reasonably safe, accessible, and pleasant housing to maintain war workers' health, morale, and efficiency.

COST: Not to exceed \$2000. In project quantities of 500 to 1500 dwelling units.

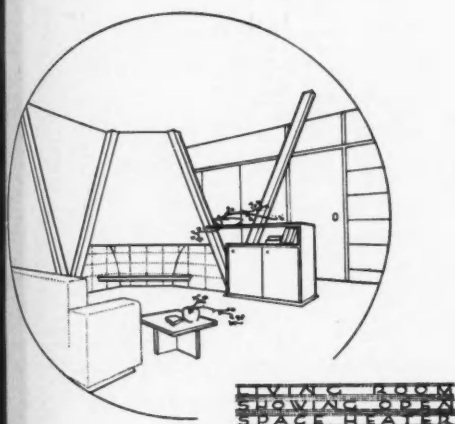


TWO FAMILY UNIT

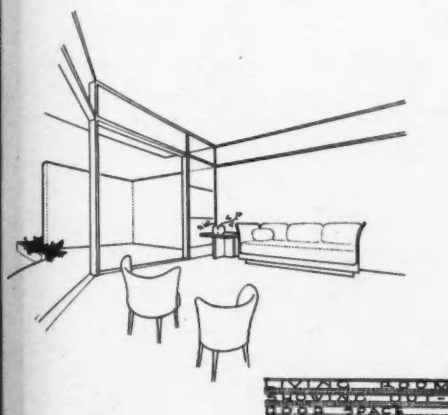
SINGLE UNIT

FOR WAR HOUSING

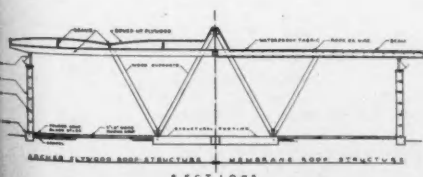
BY JOSEPH H. ALLEN STEIN



LIVING ROOM
SHOWING OPEN
SPACE HEATER



DINING ROOM
SHOWING OPEN
SPACE HEATER



SECTION

The housing of industrial workers, critical during the period of the defense program, now threatens to be another bottleneck in our total war-production effort, unless housing meets the new needs of war conditions—the needs of America on a 24-hour, seven-day week all-out schedule for victory.

We are called upon to evolve a new approach, to explore new methods for housing which will not compete with war demands for labor and materials, which will permit the building of war workers' housing commensurate with the needs, and will encourage private builders and contractors to share the burden more fully with government programs. No longer does any type of low cost housing anywhere in the community answer the problem. The imperative nature of the transportation crisis has already been dramatically pointed out. Its full impact, while not apparent at the present moment of merrily rolling wheels and leisurely Sunday jaunts, is imminent. Until such methods are evolved, we will be faced with the dilemma of balancing a pound of steel for housing against a pound of rubber for transportation, and deciding which we can spare more easily from the war machine. The truth of the matter is, we can spare neither. We must supply enough housing near the plants and use structural methods that require no steel or other critical materials.

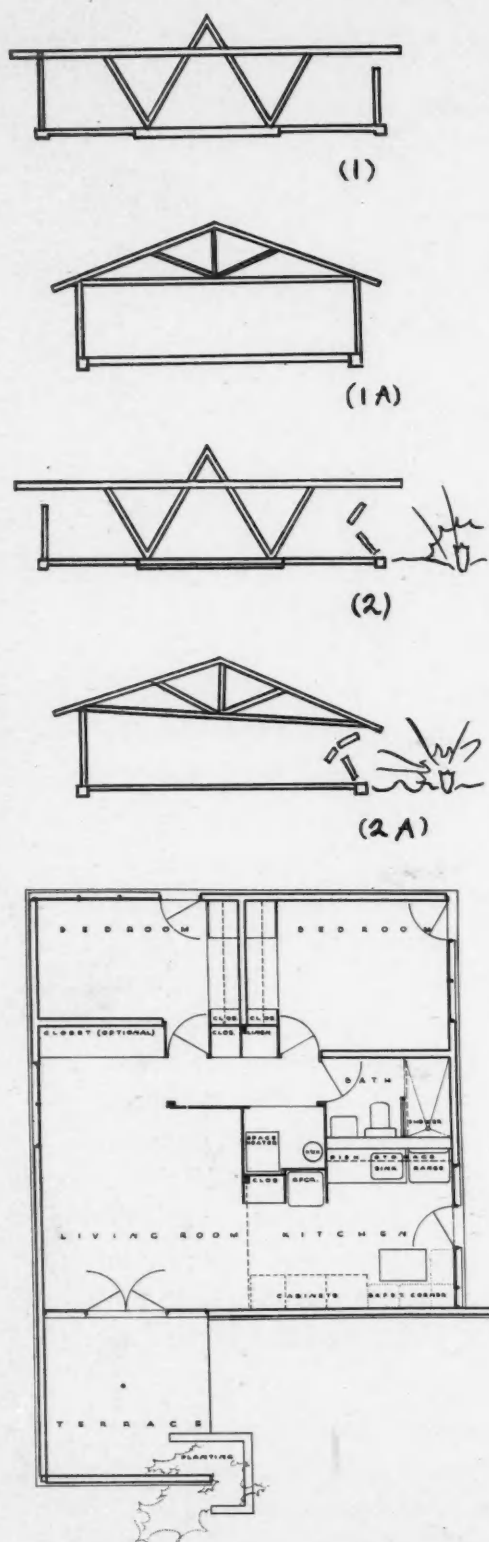
War housing must provide safe, convenient, pleasant homes planned to cost no more than \$2,000—homes in which American workers can be proud to live, instead of resenting them as individual mousetraps or collective barracks.

With the full war-production schedule of three shifts, seven days a week, war workers' housing should be planned so that the efficiency of the workers will not be lowered by delayed and interrupted sleep due to the noise and disturbance of normal day-time household activities.

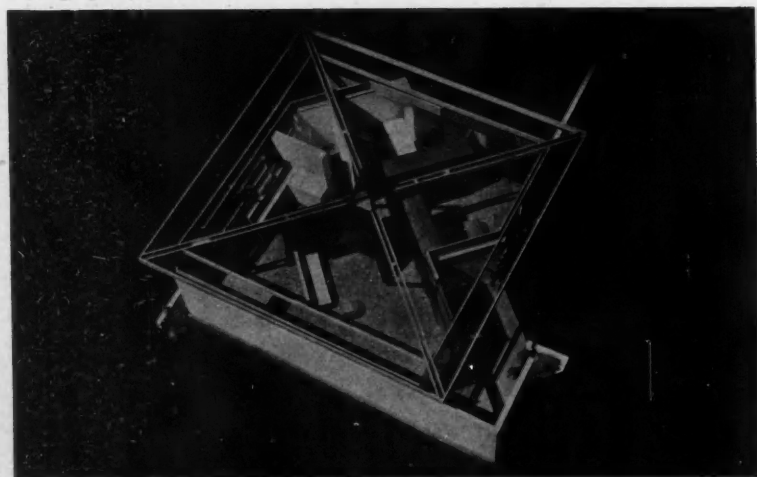
War work demands healthy, vigorous workers. Millions of work days are lost through sickness; war housing should encourage outdoor living, simple recreational activities, sunbathing, etc.

Increasing numbers of women will be engaged in war industry. War housing should require a minimum of housework.

War housing can be an example of our war aims. The new housing can raise the morale of the workers, can be a constant reminder of the meaning and promise of democracy, and of the "Four Freedoms" we are fighting to preserve and extend. Bomb-resistant housing can have an immediate result on the morale



Photograph by Dean Stone



of the workers and their families by giving them a sense of security and the confidence that everything practicable has been done for human protection, in the possible event of inhuman civilian bombings.

Any serious appraisal of the housing being constructed today reveals that many of the above mentioned needs are at present not recognized, or are being ignored. It also reveals expensive hangovers of past ways of thought and technique that can be eliminated or changed to the great advantage of housing, both economically and socially. Today's housing is not designed to last indefinitely, nor need its forms be limited by old materials and outgrown craft techniques.

The architectural theory of the accompanying war housing scheme is to use common earth materials, concrete, wood, etc., generous planning for pleasant living environment and makeshift fittings. Then later, after the war, if these houses are still needed in the communities, the fittings and utilities can be replaced with more permanent metal types. Thus, this housing method provides for future contingencies without the usual conflict with present war needs.

Discarding traditional pier and lintel construction, an extremely simple, but strong, resilient frame, employing a triangular system of supports, is developed (1, 1A). At once, this accomplishes much: it requires a great deal less material and labor than any conventional framing system, and fully exploits the use of bench prefabrication; it makes possible use of safer, continuous footings of minimal length without steel reinforcing; it permits use of the cantilever principle of roof framing, here, too, saving material and labor. Further, measuring and aligning on the job is unnecessary, for the precut and drilled members in the triangular system will be perfectly aligned by merely inserting dowels into previously bench-drilled holes. The use of hardwood dowels saves metal and facilitates both erection and demolition. This type of concentrated framing can be securely tied together, increasing resistance to lateral stresses from either earthquake or concussions from bombing. Also, this framing method fully develops and uses the strength of each member, instead of having many structural members for no reason except to provide a nailing surface for sheathing.

Two methods for constructing strong, light roofs have been worked out for the "V" houses: (1) a net of ropes over which fabric is laid, then tied and impregnated with waterproofing; (2) arched sheets of plywood. Both of these methods eliminate rafters and joists and their attendant weight and cost; a layer of fireproofing can readily be added. Advantages of the light roof are: failure in case of disaster is not likely to cause serious injury, as the roof is too light to crush or bury inhabitants; increased resistance to suddenly applied loads such as falling branches, and a reduction in the dead load, permitting further decrease in the size of framing members.

Under the special conditions of war housing, massive walls carried to a height of only six feet eight are specified: the materials are cheap and easily available in most parts of the country; such materials present greater fire and bomb resistance; labor required is easily available and, in the case of masonry, utilizes a category of skill not employed at present in the war-production program. With the roof independently supported, the low walls can be easily erected (continued on page 38)

Opposite page . . . Power, by Leon Saulter, sculpture in granite which received first prize at the Third Annual Exhibition of California artists at the Los Angeles Museum. Photograph by Ralph Samuels.

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Russia

A REALISTIC ATTITUDE TOWARD A GOOD NEIGHBOR

by Elliott Paul

THE RUSSIAN WAR RELIEF COMMITTEE was formed to coordinate the efforts and activities of private individuals eager to aid the embattled Russian people against the Nazis, and to supplement the military aid which the Russian Government is receiving from our own government. Leading men and women in all fields of activity have endorsed the program of this committee. Its chief aim is to get the maximum amount of medical supplies, clothing, surgical instruments, and food to the people of Russia as quickly as possible. It has been faced with a problem without precedent in the history of war relief work, namely, the organization of aid for our most active, efficient, and powerful ally in a war which threatens *our* existence. The Russian army is facing the German army at enormous sacrifices of men and materials and terrain, and by doing so is preventing the Nazis from overrunning the rest of the earth, including England, Canada, the United States, and South and Central America. But on account of political prejudice against Communism, the form of government nominally operating this great country, Americans have been reluctant to support a political philosophy which threatens its own economic structure.

It has been hard to convince wealthy Americans that the Nazi threat is a ruthless and military one, while the Soviet Government has long ago agreed with our government not to promote discord in this country and has kept the pledge. The danger then arises that the Soviet idea will gain ground by force of Russia's heroic example, and this has deterred men and women who are able to contribute to what is obviously their *own* salvation because of a possible future menace to their property rights.

The idea that in war, human considerations should take precedence over property is a new one, one which the bewildered citizens of the United States have been very slow to grasp. There are loving mothers everywhere who will send their only sons to war, not only without complaint, but with fervor, but who would scream and resort to bitter obstructionist activity if it is suggested that those who *have* will not still hold the same advantage over

those who *have not*. That, in the opinion of these shortsighted people, is what the boys are fighting and dying for. There are, however, few American men or women who, if faced with the direct question, "Would you trade your bank account for the life of your boy?" would not give up the money in a hurry.

If we win this war, the two nations remaining powerful and influential will be Russia and the United States. This is about the only thing one can be sure of in considering the complicated general situation. Americans who pride themselves on their realism must take this into account and must realize that any promotion of mutual confidence and respect between our people and the Russian people will, in time of need, bear rich fruit. It will save the lives of American boys who are not close enough to fight the Nazis directly and cannot be for several months, and it will insure amicable understanding at the end; a policy which not only will save our civilization, but what is left of its goods and chattels.

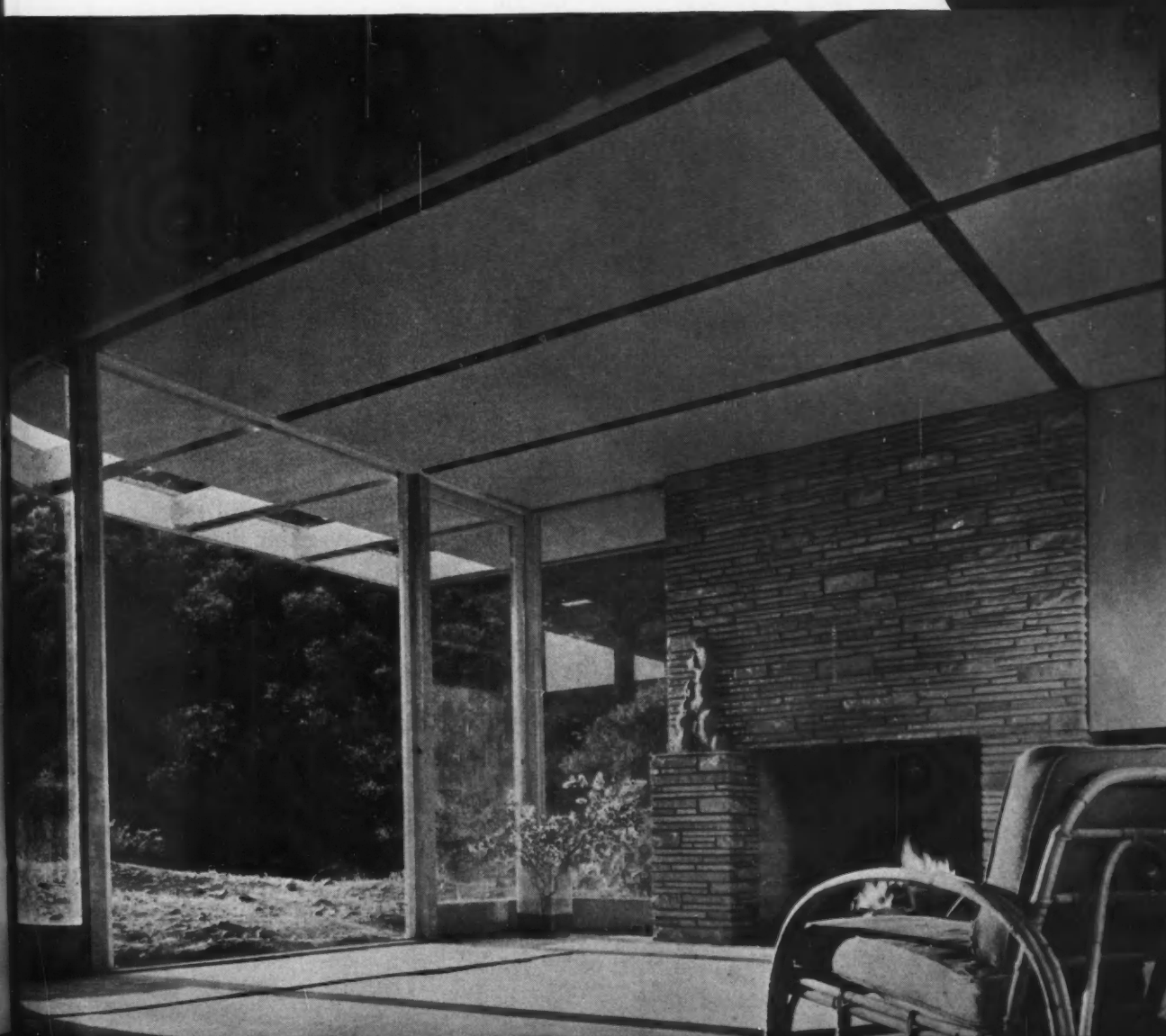
The essence of this is that the modified form of Soviet Government and the modified form of Democratic Government can exist in a world together with mutual interests and mutual trust. If the world is not to surrender the best human instincts, this seems to be the only way. Russia is not likely to become a devout church-going nation, and Americans will continue to worship in their several ways as before. There is no conflict here, if we do not try to impose our notions on the Russians and they refrain from interference in our affairs.

The Russian War Relief Committee has not attempted to camouflage the issues or to present them falsely, and their logical policy is bearing fruit. Their film, "Our Russian Front," has practically been taken over by the United States Army, has been displayed and recommended as a morale builder by Donald Nelson, has caused our own propagandists in Washington to set to work on similar films to show the whole American effort in human, understandable ways.

The committee has had to face treachery and bigotry and double-dealing on the part of some of the hostile press—the same press which was hostile to Roosevelt, which clamored for isolation up to the (continued on page 37)



MODERN HOUSE



PUBLICATION OF THIS HOUSE
WAS PERMITTED WITH RELUC-
TANCE BY THE OWNERS AS THE
STRUCTURE IS UNCOMPLETED
AND LANDSCAPING NOT BEGUN



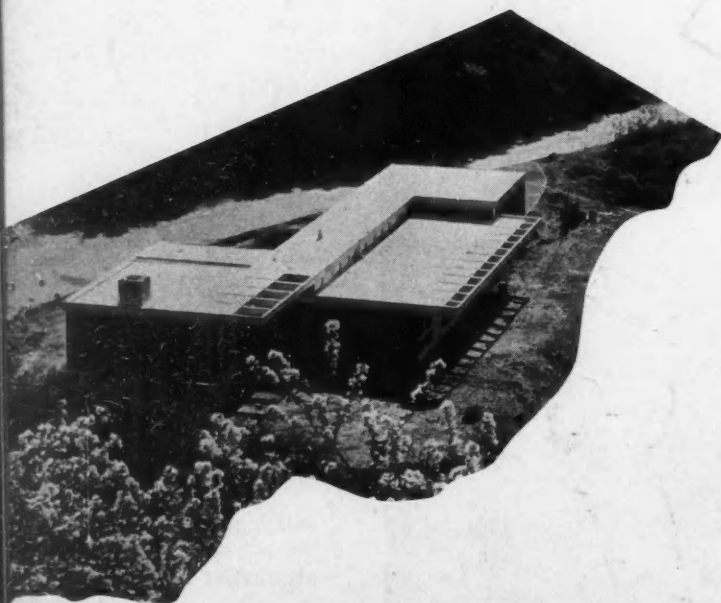
N T H E C A L I F O R N I A

OWNERS, Mr. and Mrs. Gregory Ain

LOCATION, Los Angeles, California

DESIGNER, Gregory Ain

BUILDERS, C. J. and Carroll Nordquist

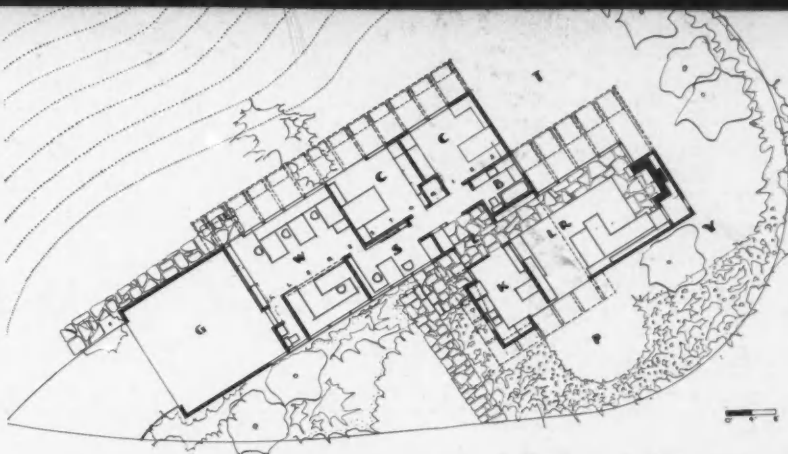


This house is situated on the level top of a hillside lot overlooking nearby mountains and a wooded canyon. The rural setting suggested the informal character of the building which provides, in addition to living quarters, a spacious work room reached independently from the street but connected to the dwelling proper by a centrally located study.

The ground under the entire house (except the fireplace end of the living room) is a ten-year-old fill of varying depth. The compensating factor for this problem was made evident by spreading the footings to give a uniform soil pressure of 300 pounds per square foot. The floor slabs, of resilient and waterproof asphaltic concrete, are laid directly on the ground, relieving the footings of a considerable concentrated load. The wall construction is light but very rigid, consisting of scored $\frac{3}{8}$ -inch waterproof weldtex plywood glued to a wood post frame. The almost flat roofs are framed with pairs of beams fixed to the supporting posts by means of bolts and split ring connectors. The slots between beams are left exposed inside, and those in the living room will be lined with a Chinese paper contrasting the stained plywood walls and tan stone fireplace.

The two roof levels are separated by a continuous band of clerestory windows which light the bathroom and interior hall, as well as augmenting the generous fenestration of the work room. Across the width of the living room, a continuation of this clerestory strip serves as a source of night illumination, a concealed flood light on the kitchen roof being placed to shine through the glass, patterning the ceiling with the shadow of leaves.

The living room opens on the west to a large terrace at almost the same level as the interior floor. This terrace will be paved with flagstone similar to that which forms the fireplace, hearth, entry floor, and four-foot-wide connecting strip. The dining part of the living room opens to a small east patio which will be screened from the street by a high wall of planting. One section of the wall between dining alcove and kitchen slides down into the floor, revealing a cupboard and serving port.



Photographs by Harry Hartman

View showing exterior roof projections that continue the planes of the interior ceilings. Large expanse of glass opens the living room to an adjoining terrace.



I A M O U N T A I N S

Exterior construction is of waterproof weldtex plywood glued to a wood post frame. This plywood is treated with a creosote stain that will weather to a silver gray.



The two roof levels are divided by continuous strips of clerestory windows that light the central living area by day and serve as a source of illumination by night.



PLANNING FOR LOS ANGELES

THIRD IN CALIFORNIA ARTS AND ARCHITECTURE'S SERIES ON PLANNING

by Charles B. Bennett, Director of Planning, Los Angeles City Planning Commission

LARGE AMERICAN CITIES, without exception, are typical examples of a complete disregard for the art of living in favor of the art of making money. Although the pattern of living is brighter when you plan it so, we Americans have had no time or inclination to think of today in terms of tomorrow, and plan accordingly. This negligence is understandable when we look back over the past several decades and picture the phenomenal growth that took place during the industrial expansion period. Almost overnight we switched from an agricultural to an industrial economy. Millions of rural dwellers migrated to urban communities. The chance to make more money and bask in the glammers of city life was irresistible. Then, too, foreign immigration brought millions of Europeans to America. This was the promised land where one could make a good living and enjoy all of the freedoms cherished by mankind. The city became the flame that attracted the moth and, like the moth, many were, and are still, being consumed by it.

Strangely enough, most urban dwellers are not cognizant of the fact that the city might have been more intelligently patterned around the real values of life, resulting in better living with less strain and less cost. To too many of our citizens the vertical and horizontal expansion of our towns on a checkerboard layout represents the outstanding symbol of American wealth and ingenuity.

Of late years, however, there has been a growing discontent on the part of many urbanites with conditions which affect not only the amenities of their living, but the value of their investments in real estate as well. They are beginning to realize that to herd many thousands of people together in small areas, without a planned control of their needs and activities, results in chaos and a multiplying of costs for administering public services to a point where the economics of urban existence are completely out of balance. Contrasted with the living values enjoyed by the small town dweller, the large city leaves much to be desired by its citizens. On the average, employment in great urban centers means greater income, but the price of existence far exceeds the difference in dollars and cents.

Can all this be changed? Is it possible to create a new

pattern of living for our cities—one that includes all of the environmental necessities of mankind plus an economically sound foundation permitting more service at less cost? Can we eliminate waste and inefficiency to a point where any investment in real estate is less hazardous than it is today? Authorities in the field of public administration believe it can be done through the medium of intelligent planning.

Given a virgin situation, planners unquestionably could produce a blueprint plan for the development of a city containing all of the requisites for good living and stabilized residential, commercial, and industrial values. Such a blueprint would allocate on the plan an equalized amount of land for the various types of residential uses; commercial sites in number sufficient only to accommodate the needs of the populace; industrial areas properly located and insulated by landscaping from residential and other more restricted districts; schools, parks, and playgrounds would be assigned locations in relation to population density and needs. There would be fewer streets than customarily found in cities, with main thoroughfares situated and designed to accommodate large volumes of vehicular traffic and mass transportation facilities with the least inconvenience to the neighborhoods through which they passed, and their users. All of the other needs of urban dwellers would likewise be woven into the pattern, resulting in a design for living, working, and playing not found today in any large city. Regulatory controls guaranteeing adherence to the plan would be enacted, thus protecting the community's present and future growth.

It sounds like Utopia, but it can be done. It has been done on a small scale—Kohler, Wisconsin, being an outstanding example. There are also others.

However, it is unlikely we will build any new cities. Most of our existing ones have become such a necessary part of our industrial system we must assume they are here to stay. Can they be replanned to recapture the qualities of living we disregarded in our haste to build a bigger metropolis? The answer to that question is not up to the planner alone but to the citizens of the community as well and, more espec- (continued on page 38)

modern

INTERIORS IN A TWENTY TWO YEAR OLD HOUSE
IN BEVERLY HILLS—DESIGNED BY PAUL LASZLO

By the skillful use of color and fabrics and the intrinsic beauty of contemporary furniture, the designer has converted the interiors of a 22-year-old house into a fresh and efficient setting for a mode of living in keeping with the times. The carpeting in the main living areas is gray. The woodwork in the library is gray bleached Philippine mahogany, and the hand-woven fabrics are red and beige. Lamps are black and red with red suede leather shades.

The walls and ceiling of the living room are painted gray. Curtains are light gray. Floor lamps are bleached walnut with gold suede leather shades. The sofa is covered in a rich red fabric, while the coffee table is black with red enameled top. The desk in the library is gray bleached Philippine mahogany—the chair is covered with red leather. Dining room walls and ceiling are gray and the wall brackets are blue. The furniture is gray enamel and the chairs are upholstered with blue and beige fabric.

The floor of the boys' study is covered in red and white linoleum. Both the couch and the curtains are in dark red. The desk is bleached Philippine mahogany.



Photographs by Julius Shulman

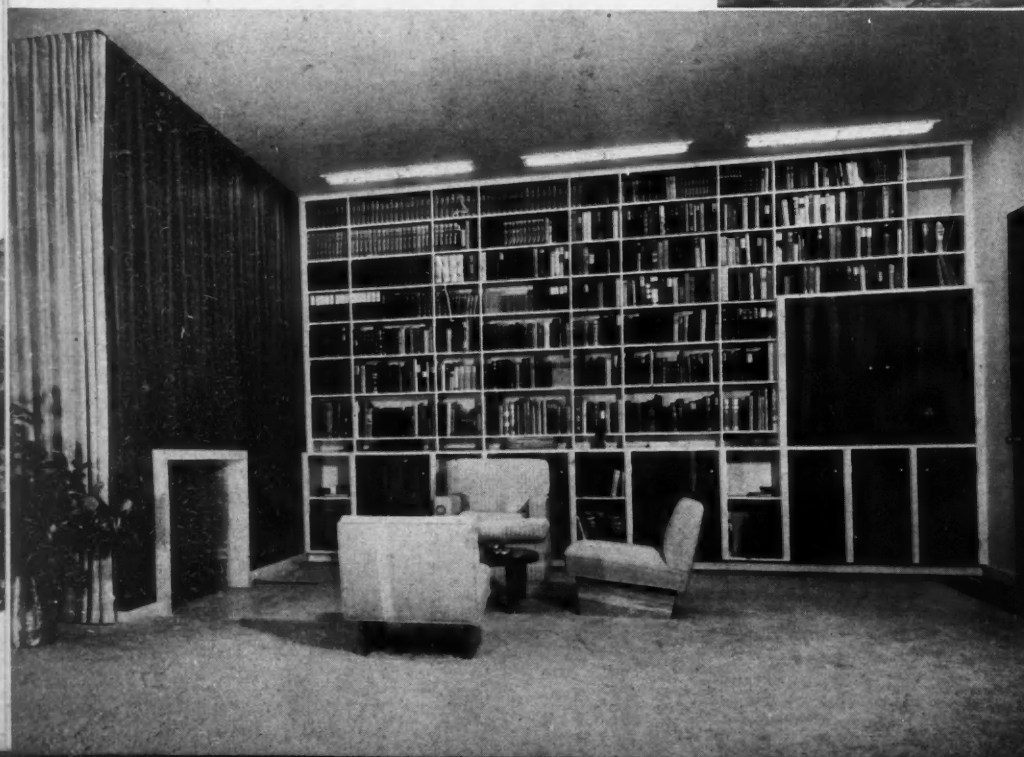
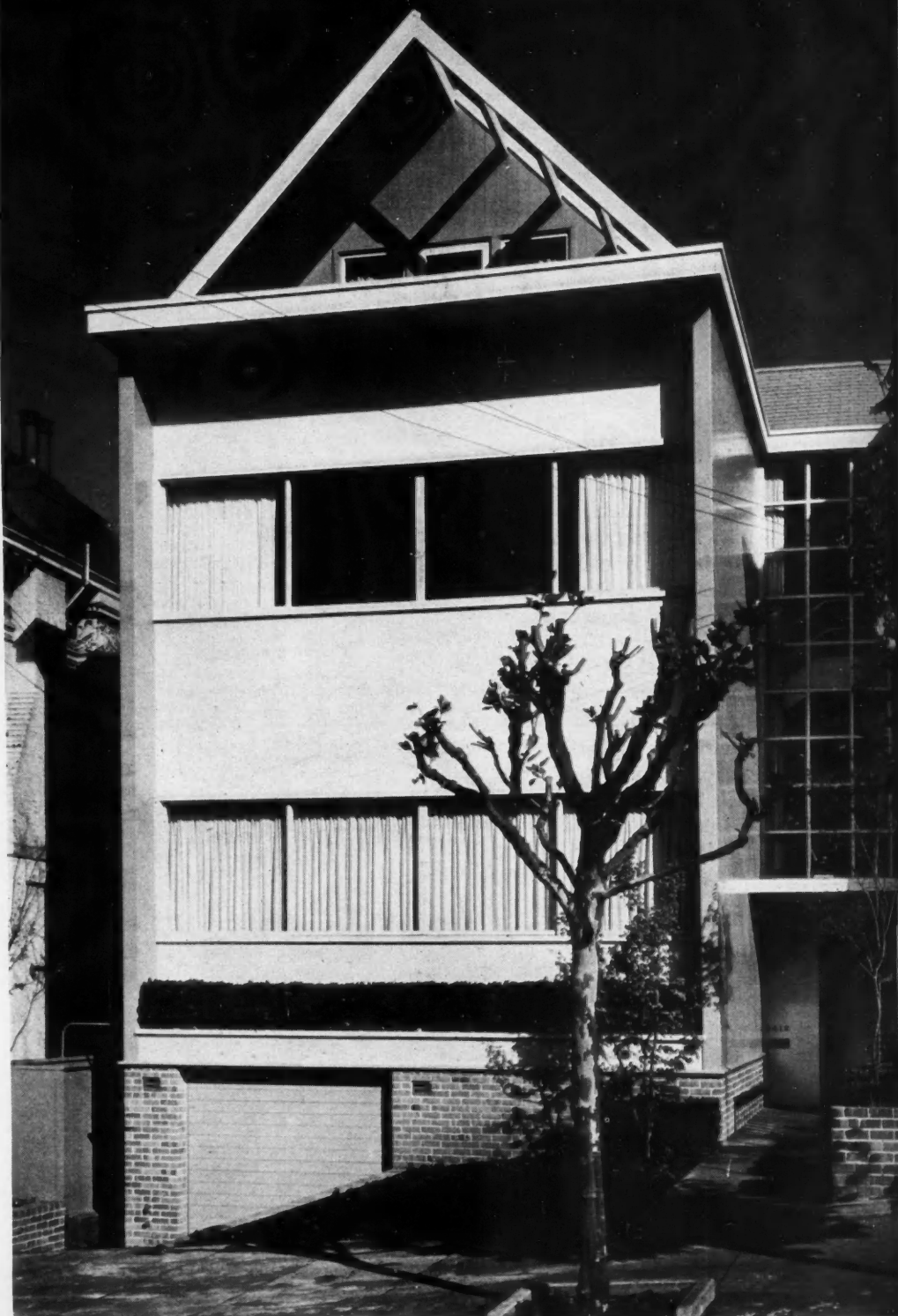
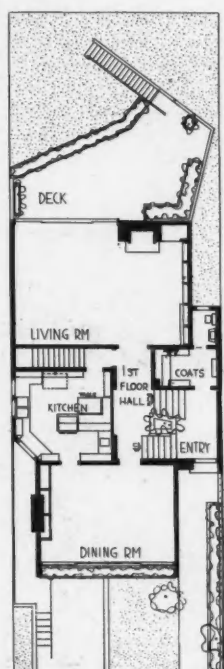
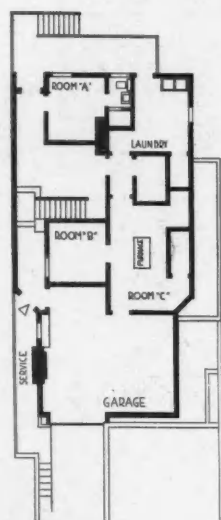
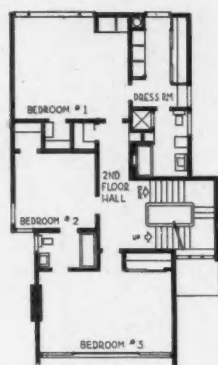


OWNERS, Mr. and Mrs. Frank H. Sloss

ARCHITECT, Francis E. Lloyd

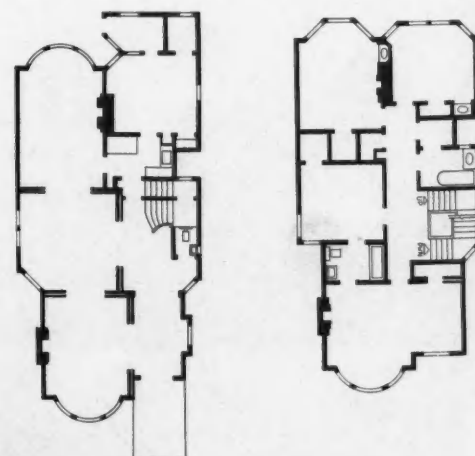
DECORATOR, Frances Mihailoff

LANDSCAPE ARCHITECT, Thomas D. Church



Above Left: Plan after remodeling.

Below: Plan before remodeling.



REMODELED TOWN HOUSE

SAN FRANCISCO, CALIFORNIA

An outmoded town house, situated in a highly desirable residential section of San Francisco, with a magnificent view of Golden Gate and the Marin Hills, presented a strong challenge to the architect. The condition of the house made drastic alterations economically possible, and the simplicity of the final result is a demonstration of architectural imagination and skill in developing a modern approach to living.

In the solution of the problem, the general plan of the house was reversed. The old dining room and kitchen, which formerly commanded the view, were replaced by the new living room. The other rooms fell naturally into the existing structural lines. Although alterations were extensive, the discipline essential to good remodeling (acceptance of existing structure) was followed throughout the building. All exterior superfluities were removed and the clean structural spans were allowed to show themselves. This example of redesign is evidence that contemporary architects are satisfied to stop their designs where the builders of fifty years ago were just ready to begin their facade. Good modern design leaves nothing to subtract.

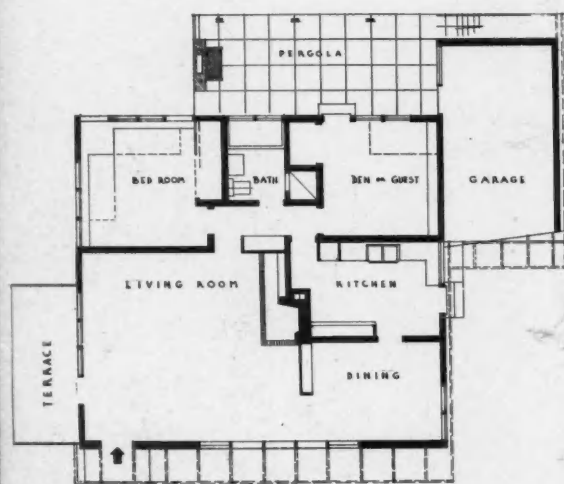
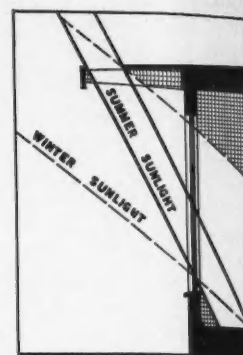
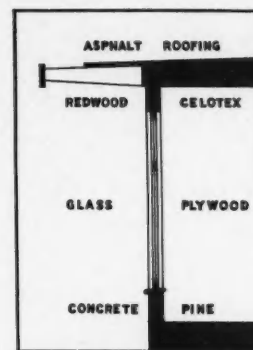
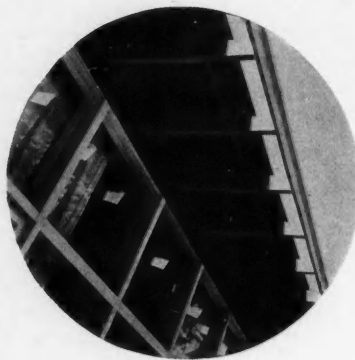
The use of large glass areas greatly increases the spaciousness and livability of the main rooms. A sliding steel sash permits a child's room to become an open air playroom and the living room may be extended to an adjoining outdoor deck. All these features give the house a free and open feeling.

The furnishings, materials, and colors were made a part of the general redesigning scheme, adding to the sense of unity and ordered planning throughout the entire house.

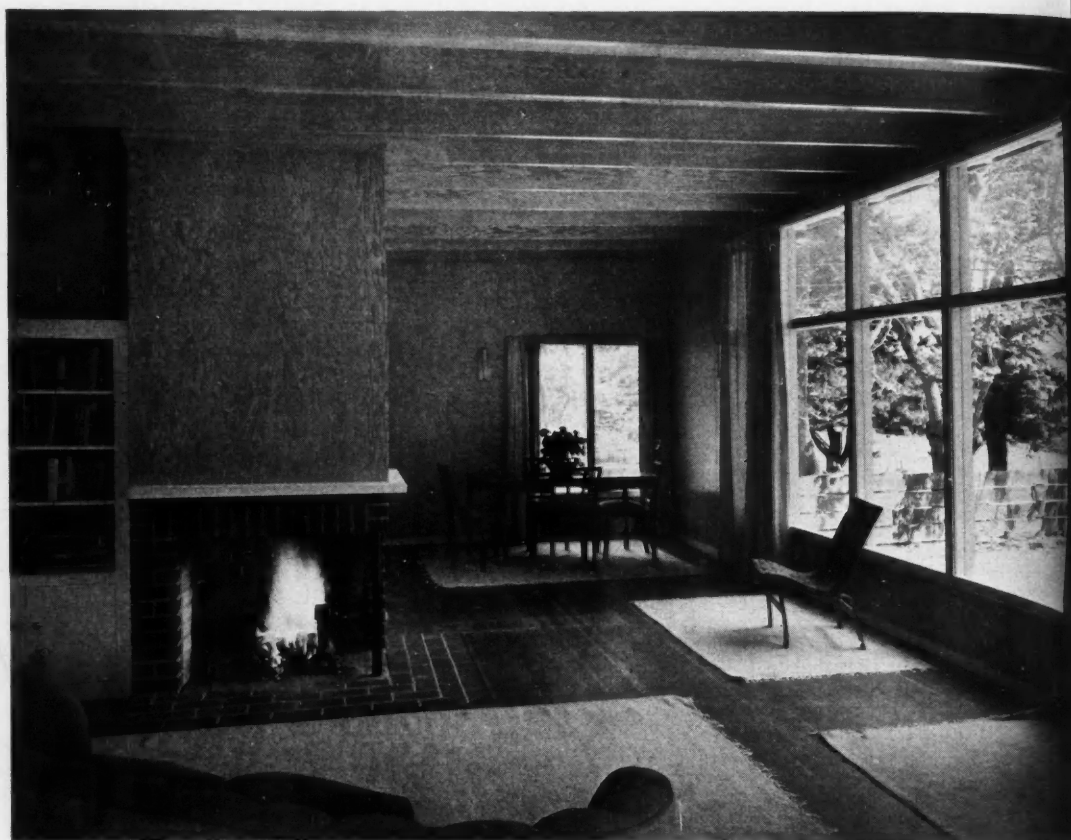


Photographs by Philip Fein

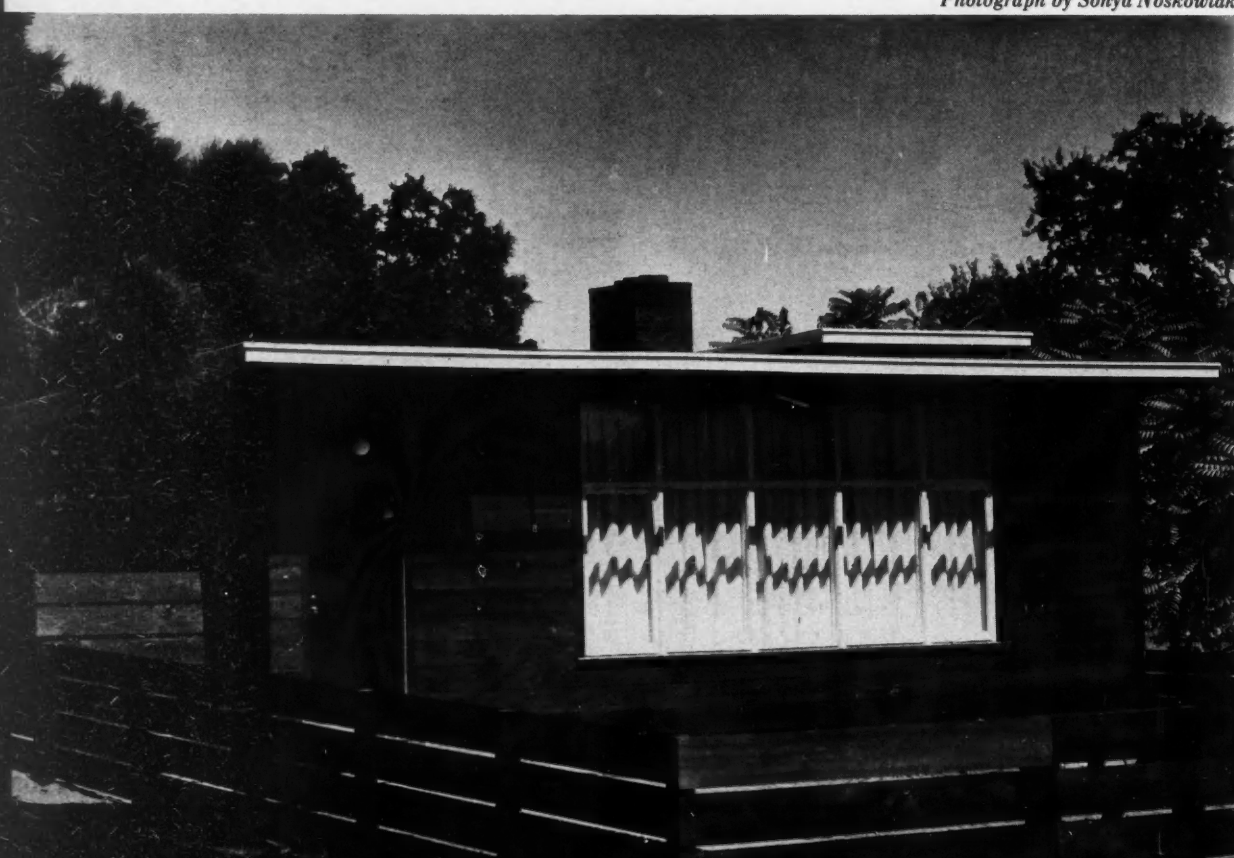




SCALE 1/4" = 1'-0"



Photograph by Sonya Noskowiak



OWNER

H. Taylor Peery

LOCATION

Menlo Park, California

ARCHITECT

Mario Corbett

S M A L L I N C O M E H O U S E



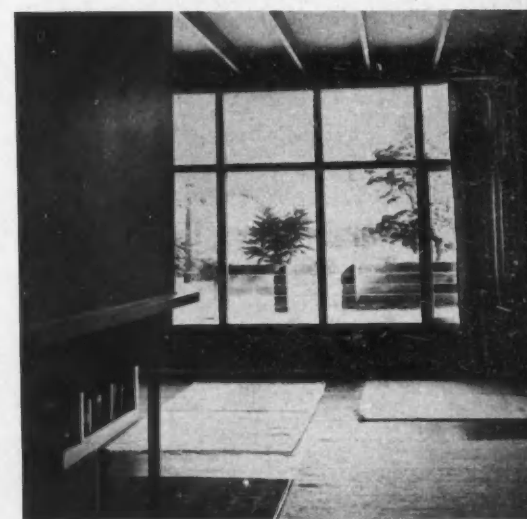
Photographs by Philip Fein

Conceived as an object lesson in rental investment, this house was designed to compete, on a cost level, with speculative houses in the same price field, while at the same time having elements of original design, sound construction, and an extra room or so to recommend it.

Special attention has been given to the use of materials that are easily obtainable and readily erected, to such cost-saving details as out-opening casements designed to operate off the studs, eliminating the necessity for frames, and generally to achieving a sense of flexibility and graciousness within a compact rectangular plan.

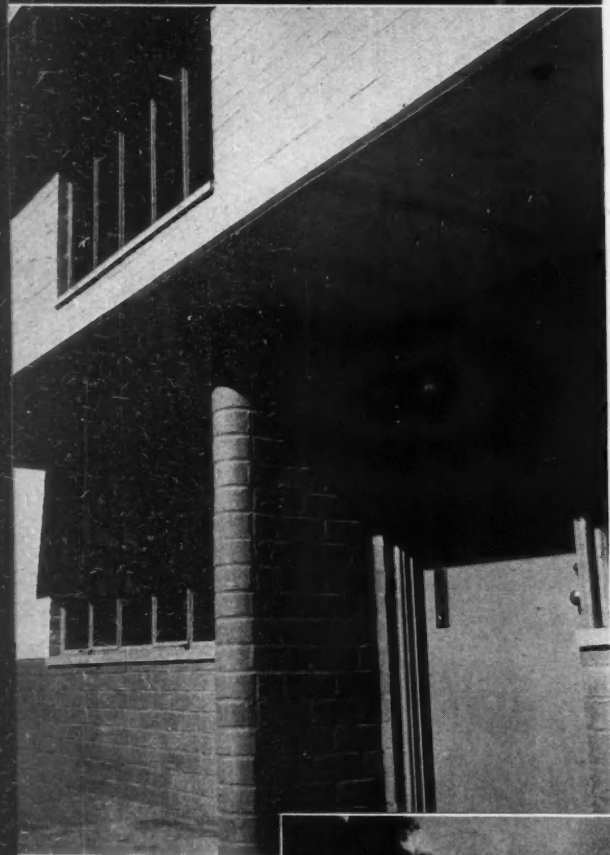
Adjoining the Stanford University campus, this house was planned for the academic life, with a large fireplace, extra book space, and a study isolated above the carport. The natural, rich color of the exterior redwood is sealed under several coats of log-oil, and the interior wall panels are native fir plywood treated throughout with a creamy wall finish.

The restrictions of rigid economy required simple use of simple materials, without pretense or camouflage, and this in turn predicated thoughtful, straightforward design, executed with conscientious craftsmanship. It is these factors that combine to lend to the small house an atmosphere of quality beyond any definition by price.



Sonya Noskowiak





PUEBLO DEL RIO

A LOW RENTAL HOUSING PROJECT

OWNER: Los Angeles City Housing Authority.

ARCHITECTS: Southeast Housing Architects, Associated—Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Becket, and Gordon B. Kaufmann.

STRUCTURAL ENGINEERS: Colonel E. A. Evans, Harold C. Whittelsey.

MECHANICAL ENGINEER: E. L. Ellingwood.

LANDSCAPE ARCHITECT: Ralph Cornell.

CONSTRUCTION ADVISOR: Aleck Curlett, U. S. H. A.

GENERAL CONTRACTOR: R. E. Campbell.

This is one of nine low-rent housing projects for the Housing Authority of the City of Los Angeles and will consist of 57 two-story apartment buildings and an administration building, all of brick masonry and reinforced concrete construction. The 17½-acre site in a sub-standard area in the industrial district was cleared for the project, but existing streets and the limited ground space necessitated a grid-iron pattern.

The first of the 400 living units were delivered early this month and the last group will be delivered about July 15, approximately two months ahead of schedule. Although progress of the work was aided by good weather, much of the speed was due to the system of construction used and the methods employed by the general contractor. The project was started last November.

Living units range from three rooms to six and one-half rooms each. Eighty-two apartments, in the ends of the buildings, are one-floor flats, and all other apartments are two stories, with bedrooms and bath on the second floor. Architecture is modern, lines are simple, and fenestration is unusually good due to careful planning on the part of the architects. Overhang is wide for flat roofs.

There are several construction features which involve design and methods of construction used for the first time on this project. The

walls are reinforced groutlock brick masonry with continuous reinforced concrete bond seams at the second floor and the roof. The ground floor is three and one-half inch concrete slab poured on a compacted crushed rock base five inches thick, and the second floor is a three-inch reinforced concrete slab supported by precast reinforced concrete joists. The roof slab, two and one-half inches and three and one-half inches, reinforced, is similarly supported. A heavy steel mesh reinforcement was used in the slabs and extended into the hoods over entrances and the overhang of the roof.

The precast joist floor system not only made it possible to reduce the dead load of the buildings, which was desirable because of the character of the soil and foundation problems, but also facilitated construction, the contractor being able to strip the floor and roof forms, which were reused seven or eight times in three days as contrasted with a normal minimum of seven days. Six thousand joists required for the project were furnished by the Wailes-Bageman Company, which also designed and furnished the slab forms. The latter are made in panels spanning the width between the outer walls and a longitudinal division wall.

EFFICIENT MORTAR MIXING PLANT

The mortar mixing plant of Steve F. Nelson, contracting plasterer, has proven highly efficient. This takes care of the browning coat only, the mortar for the finishing coat being mixed separately. There are two one-sack mixers in the plant, operated by gasoline engines. The sand is fed into the mixers from calibrated measuring boxes to provide the specified mix of four and one-half parts of sand to one part of cement by volume. The calibrated box is also designed for a three-to-one mix for the scratch coat. The operation of the boxes is automatic, the end gate opening as the box is tipped to release the sand and closing when the box is tipped back. The mortar is discharged into the truck by chutes which operate automatically by means of a counter-weight.

A depressed ramp for the trucks permitted the placing of the platform at a convenient height for unloading materials. From 300 to 350 sacks of portland cement with an admixture of putty, as specified, are handled by the plant in a six-hour working day. All putty is slacked at the plant, making it easy to add the admixture. The truck delivers mortar to the farthest point on the job in one minute after being loaded. The Keene cement plaster for bathrooms and kitchens and also the stucco finish coat for the balance of the units is mixed separately by portable mixers, three machines taking care of four buildings. Four different Velvaton stucco colors are used on the entire project. Mr. Nelson is using two dump trucks with hand-oper-



Some of the Merit Water Heaters for Pueblo del Rio

Pueblo del Rio . . .

. . . is another
Victory Housing Project
on which MERIT WATER HEATERS
were specified. And now we have been
asked by Washington to provide 10,000
more for other vitally necessary hous-
ing projects for war workers in the
West.

These thousands of heaters—as were
the 25,000 we supplied for Victory
Housing Projects in 1941—will be as
good as those which in Peacetime won
us leadership in the West.

When this war is won, we will be back
manufacturing MERIT WATER HEAT-
ERS for western builders—but right
now we are proud to be "all out" in
our war efforts.

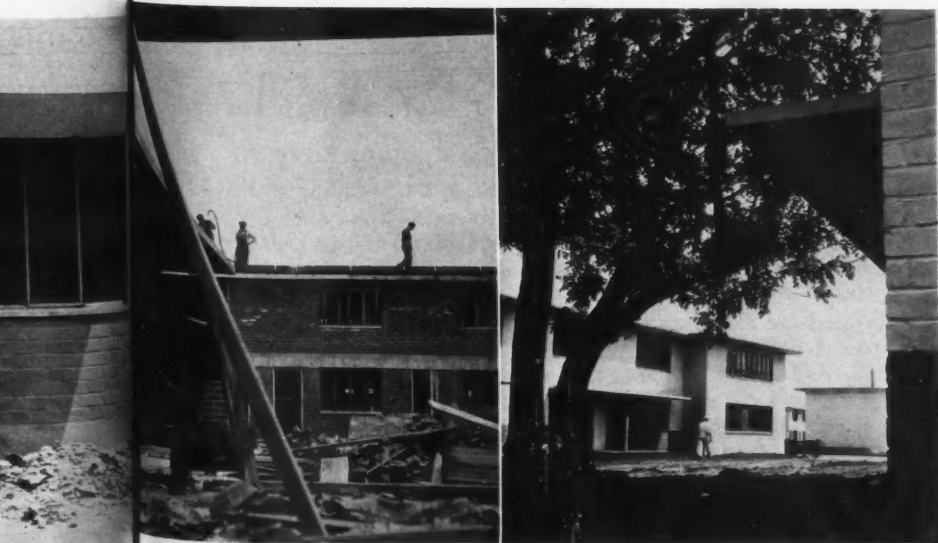
*May we suggest that you
put the money you would
be spending on your home
into War Savings Bonds?*

MERIT HEATER COMPANY

R. W. TARLETON, General Manager

133 West Palmer Street

Compton, California



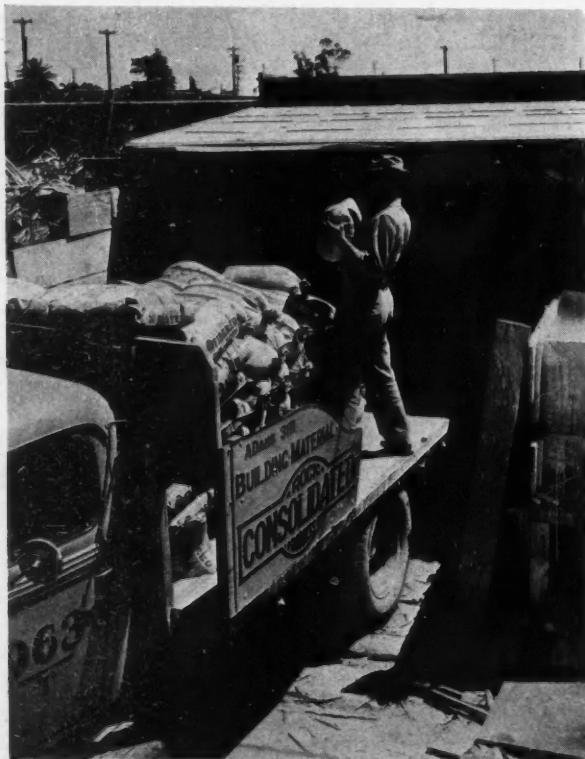
Pueblo del Rio

produced many new and worth-while building techniques that are a credit to General Contractor R. E. Campbell . . . its 58 buildings will be delivered weeks ahead of schedule. It is pleasing to know that our mortar mixing plant, developed on this job, helped to step up the construction tempo. This system will save thousands of vital man-hours on other war housing projects—and it will save materials, too! Incidentally, our congratulations to Fred Lorenz, lathing contractor, for a good lathing job.

STEVE F. NELSON

Plastering Contractor

6122 SOUTH GRAMERCY PLACE, LOS ANGELES
PLEasant 1-3122

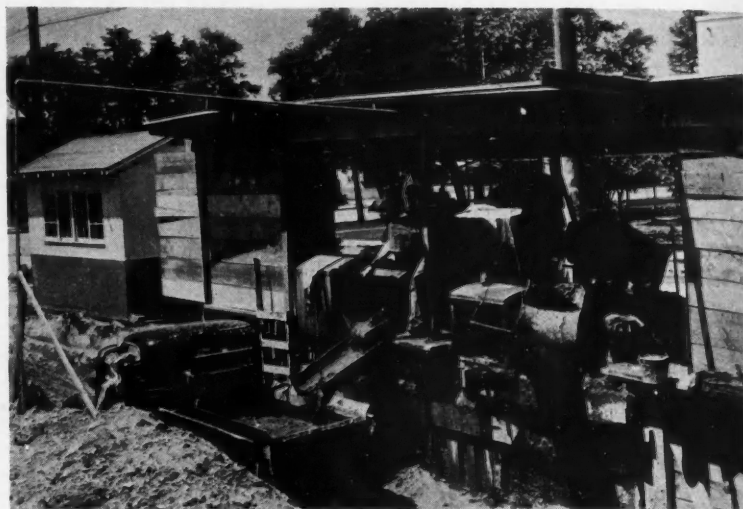


The "big orange trucks" were busy on the Pueblo del Rio Housing Project—supplying ready mixed concrete and materials for plastering. Start them rolling your way.

CONSOLIDATED ROCK PRODUCTS COMPANY

2730 South Alameda Street ADams 3111 Los Angeles, Calif.
From Culver City, Beverly Hills or West Los Angeles (Free Toll) ZEnith 3111

ated bodies provided with a specially designed end gate for discharging into the mortar boxes at the building. Ted Webb is Mr. Nelson's foreman on the job.



MIXING PLANT DEVELOPED BY STEVE F. NELSON

CHUBBUCK LIME USED ON PROJECT

All limestone used on the project is being supplied by the Chubbuck Lime Company of Los Angeles. The essential constituent of limestone is calcium carbonate. Deposits consisting of this material are called a high calcium limestone. Nature, pretty stingy with pure minerals, left few pure unaltered deposits. Classifications of limestone are made according to the impurity found in the limestone deposit. The major impurities are magnesium, alumina, sulphur, iron, silica and usually some form of organic deposit. Each impurity alters the chemical property of the limestone and by the same token with each impurity the chemical values decrease.

A limestone containing 98 per cent pure calcium carbonate is a rarity in the West. However the Chubbuck deposits are of such purity and whiteness it is only natural that better results can be assured by a pure lime. Where the limestone has been altered by magnesium and the product is designed and processed for a building lime, there is the problem of obtaining complete hydration of the magnesium particles in the limestone. Magnesium lime slaks slow and if not thoroughly slaked before its application on the wall, often the unslaked particles of magnesium will draw moisture from the air and complete the hydration cycle on the plastered wall which results in expansion of these particles, causing disfiguration of the completed job months later. Chubbuck limestone contains 98 per cent pure limestone with less than .25 per cent magnesium carbonate and .05 per cent discoloring impurities. The absence of magnesium in the building lime means a fast and complete slaking, which permits a wall application free from "wall-slaking." By actual test Chubbuck Ideal Processed Lime produces from 10 per cent to 20 per cent more putty per bag.

VELVATONE STUCCO PRODUCTS USED

The problem of wall finishing was solved by the use of plaster and colored stucco, the latter manufactured by the Velvatone Stucco Products Company of Los Angeles. The use of stucco solved the problem of providing a surfacing job encompassing not only beauty and permanence but economy as well. By the use of stucco, it was possible to get relief and depth of color and attractive pastel shades. The job was supervised by Harry Cleeton, one of the finest mechanics and superintendents of plaster work in the country.

The Velvatone Stucco Products Company manufactures Velvatone exterior and interior stucco, which produces a non-fading wall, giving permanency and the latest in decorativeness. The base of Velvatone interior stucco is Keene cement, which is known as the finest plastering material. The base of Velvatone exterior stucco is made of waterproof white cement, which gives it a uniform finish. The colors used are all mineral oxide, which are lasting and non-fading. Because of a special mix, Velvatone stucco has a greater spreading capacity and is one of the easiest and fastest working materials on the market.

PORCELAIN LIGHTING FIXTURES

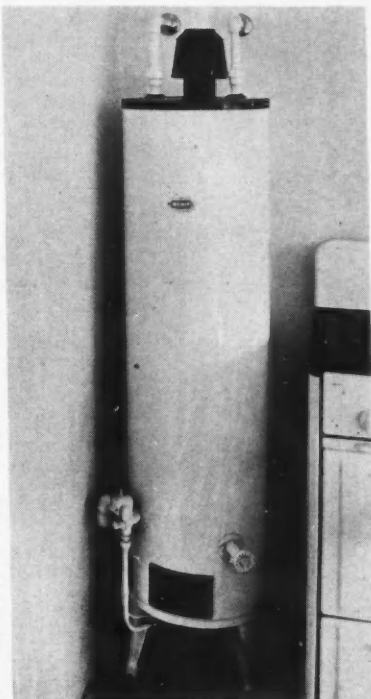
Alabax lighting fixtures, manufactured by Pass & Seymour, Inc., of Syracuse, N. Y., represented in Los Angeles by the J. G. Pomeroy Company, are used throughout on the project. Alabax fixtures are used extensively by the Army, the Navy, various housing authorities,

hotels, and private constructors—wherever good, medium cost lighting is required. The fixtures are made of porcelain, conserving critical metals now so essential for war production. The glaze finish makes cleaning as easy as washing a dish. It is long-lasting and won't tarnish or stain. The fixtures are thoroughly insulated and shock-proof. They come in snow-white or pastel ivory glazes.

Alabax fixtures all conform to housing specifications and have the approval of the Underwriters' Laboratories. They are furnished with 15-ampere double-prong contact convenience outlets and 10-ampere T rated switches as called for in Federal specifications. Pass & Seymour is an old nationally established manufacturer, being one of the first manufacturers of electrical wiring devices. Its production is ample to handle any order and give prompt service despite present demands.

MERIT WATER HEATERS ON PROJECT

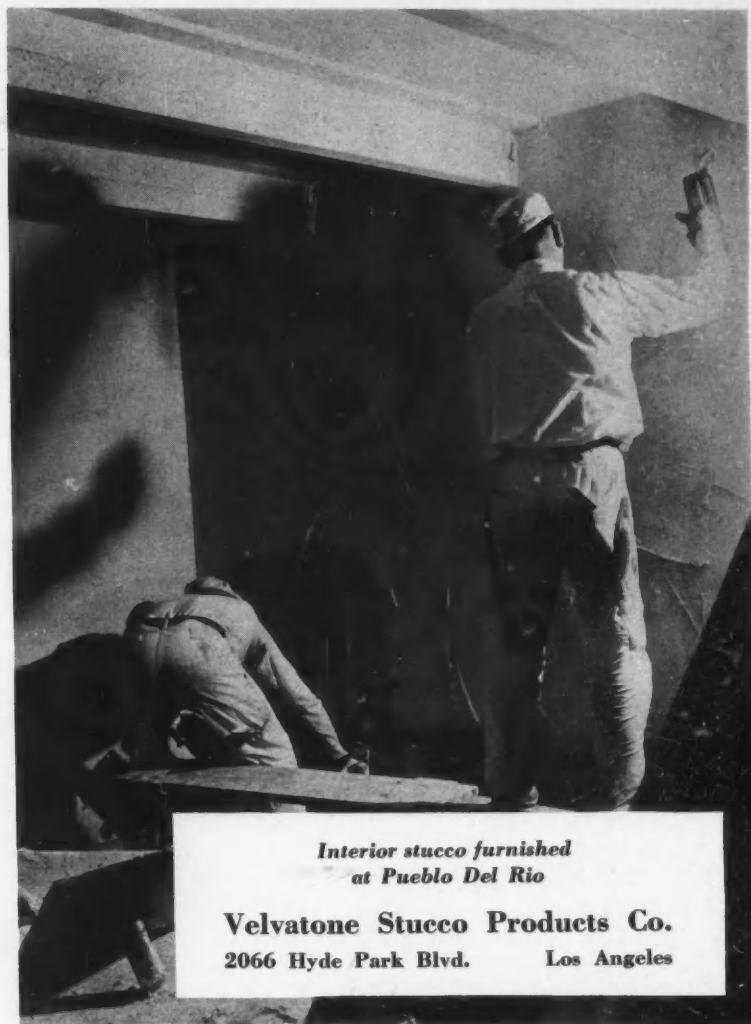
As in the case of many other victory housing projects in the West, gas water heaters manufactured by the Merit Water Heater Company of Compton, California, are being installed on the project. This company has been one of the largest suppliers of water heaters for victory housing having provided more than 25,000 water heaters in all parts of the United States during 1941. Recently it received an order through the Procurement Division of the Treasury Department at Washington for approximately 10,000 more water heaters to be used on western victory housing projects. Mr. R. W. Tarleton, general manager of the company and mayor of Compton, now is in Washington working on details of the order, which may be increased to 25,000 water heaters.



In addition to the normally used 20 and 30 gallon heaters, it also has furnished heating equipment for many army cantonments, airports and naval bases. These have included booster-type systems where high recovery is required. In order to meet government cantonment requirements, engineers of the company designed and built, with the approval of the American Gas Association, what they believe is the largest self-contained booster-type heater ever approved by the A. G. A. This is the company's model BF-250. It has a 143-gallon storage capacity, 150,000 b. t. u. input and a recovery of 210 gallons per hour. Where the government requires large booster heater for use in conjunction with a separate storage tank the company can provide its A. G. A. approved model E-250. This has a storage capacity of 252 gallons per hour.

Sales of the company's heaters cover the entire country and the Territory of Hawaii. A few months ago it completed delivery of approximately 1,000 units for the Navy personnel at Honolulu. Other deliveries include 1,200 units for the Navy personnel at the destroyer base at San Diego, 600 units for the Navy personnel at Corpus Christi, and more than 3,000 heaters supplied for defense workers at Vallejo, Calif. It furnished more than 1,000 heaters on the Sunnyvale Housing Project at San Francisco, one of the first such projects.

Other contractors are: John Ercek, cement finishing; McCullough & Co., roofing; W. H. Flynn, asphalt tile and blinds; Premier Marble & Tile Co., tile work; Pacific Manufacturing Co., millwork; H. G. Epperson, erecting fenestra steel sash; William Gelfan, painting; Henry Knerr, brickwork; Thompson Glass Company, glazing; Washington Ornamental Iron Works, ornamental iron work; and Tony Bazzeni, sheet metal work.



*Interior stucco furnished
at Pueblo Del Rio*

Velvatone Stucco Products Co.
2066 Hyde Park Blvd. Los Angeles

In the Thick of the Fight On a Hundred Fronts

the Chubbuck Lime Company is doing its utmost to meet the increasing demands of the Army, Navy, Contractor, Chemist, Foundry, Food Processor, Glass Manufacturer, Sanitation Engineer and a myriad of others who demand purity in Lime Products.

CHUBBUCK LIME is manufactured from 98 per cent pure limestone and contains less than .05 per cent discoloring impurities. Whether it's on Plastering Contractor STEVE F. NELSON'S PUEBLO DEL RIO HOUSING PROJECT or in the processing of the foods you eat, you can rest assured it's as fine a lime as money can buy.

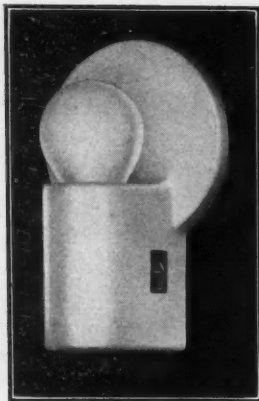
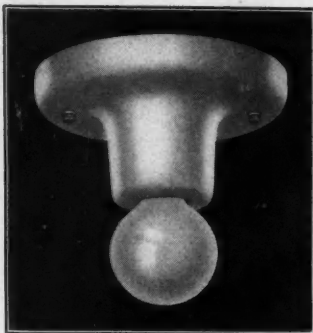
THE CHUBBUCK LIME COMPANY

LOS ANGELES CHUBBUCK SAN FRANCISCO

AGAIN...

Alabax

Porcelain Lighting Fixtures are used to conserve vital metals. They are being used throughout the Pueblo del Rio and Wilmington Housing Projects, Housing Authority of the City of Los Angeles.

**ALABAX PORCELAIN LIGHTING FIXTURES**

are used extensively on all types of war construction projects and by private constructors wherever good medium-priced lighting is required.

Manufactured by

PASS & SEYMOUR, INC.

Syracuse, New York

J. G. Pomeroy Company

AGENTS

1004 East Fourth Street

Los Angeles, Calif.

Painting Contractor

... on Pueblo del Rio Project

WILLIAM GELFAN

624 South La Brea

WHitney 8886

Los Angeles

Prefabricated Concrete Construction

6000 joists, 359 flights of stairs and 3000 window and door sills furnished on Pueblo del Rio Housing Project

WAILES-BAGEMAN COMPANY

2100 East 27th Street

Los Angeles

PUEBLO DEL RIO

Plumbing by

F. C. SCHILLING

3215 Beverly Boulevard

Flitzroy 3181-2

Los Angeles

PAINTING

on many of the largest projects in the West

J. P. CARROLL COMPANY

218 North Juanita Ave.

DRexel 2108

Los Angeles, Calif.

NEW OIL FURNACES FOR WAR HOUSING

Contractors and builders looking for reliable oil heat at low cost will find many of their problems answered by a new oil-fired furnace burner unit recently announced by the H. C. Little Burner Company of San Rafael, California. The manufacturers say this new unit solves some of vital heating problems because it has compact design, low first cost and a comparatively low installation cost.

DU Furnaces were specially engineered for one purpose—every feature fits the small home type of installation. There are models available which can be located either in the basement or on the first floor. They may be totally concealed, partly recessed or completely in the open. They may be used with or without warm air ducts—with or without cold air returns. Space is provided for fans to increase warm air circulation. Operation can be manually controlled or fully automatic with thermostatic control. Throughout these many variations the basic dimensions of the units remain unchanged.

The upright type of construction has several money saving advantages. DU Furnaces conserve floor space, which is at a premium in War Housing. Not only do they save space, but they operate more efficiently. Natural air circulation is speeded up so that a large volume of warm air is moved through the unit instead of a small volume of hot air. Added comfort through more uniform heating is thus achieved. Another advantage is that less stack draft is required, which means low chimneys may be used successfully. In the gravity models of the DU Furnace, heat is distributed by the natural tendency for warm air to rise, which provides a gentle circulation of heat. For this reason, gravity models are best suited to installation in the cellar, with warm air ducts. However, first floor installation can be made in the open without ducts. In the fan models, the natural warm air movement is considerably accelerated, and the heat output is increased as much as 25 per cent. Therefore, fan models lend themselves very well to first floor installations.

Each style is available with either of two types of control—manual or automatic.

Manually controlled models are regulated by an easily operated control knob on top of the manual oil valve. Automatic units have electric ignition, which with thermostatic control entirely relieves the householder from the necessity of paying any attention to the unit from fall to spring. On automatic units there is an automatic fan and limit switch, transformer, electric igniter, and electric oil control valve. DU Furnaces can be converted from manual operation to fully automatic control at any time at small additional cost. Many builders have found that this affords them a competitive sales advantage over those whose heating plants must always remain old-fashioned in style and operation. DU Furnaces are made in two sizes—DU 42 and DU 44. In all, there are eight possible combinations of the basic DU design:

1. DU-42 Gravity—Manual Control
2. DU-42 Gravity—Automatic Control
3. DU-42 With Fan—Manual Control
4. DU-42 With Fan—Automatic Con.
5. DU-44 Gravity—Manual Control
6. DU-44 Gravity—Automatic Control
7. DU-44 With Fan—Manual Control
8. DU-44 With Fan—Automatic Con.

DU Furnaces are listed by the Underwriters' Laboratories.

Small-home furnaces must be flexible—must be capable of operating either at high or low fire with a satisfactory degree of efficiency. DU furnaces meet this test remarkably well, as the laboratory tests show. Conditions in the laboratory were made to correspond to those encountered in normal home use. According to the manufacturers, similar results can be expected when the units are operated in accordance with their Installation and Operating Instructions.

RESULT OF LABORATORY TEST ON H. C. LITTLE DU-42 UNIT

Firing Rate	BTU/hr. Input	Stack Temperature	Reading	Loss	Efficiency (Input Less Stack Loss)
.5 qt.	17,500 BTU	440°F.	6 %	25.2 %	74.8 %
.8 qt.	28,000 BTU	580°F.	7.6 %	26 %	74.8 %
1.1 qt.	38,500 BTU	690°F.	9 %	27 %	74 %
1.7 qt.	60,000 BTU	760°F.	11.5 %	25 %	73 %
2.0 qt.	70,000 BTU	795°F.	12 %	24.8 %	75 %
		CO ₂	Stack		75.2 %

Builders have been notified that H. C. Little DU Furnaces are not affected by Limitation Order L-74, because they use a burner of the vaporizing type. With a sufficiently high Priority, builders can buy DU Furnaces now.



Oil-burning DU Furnace Burner unit with Electric Oil Control Valve, Electric Ignition and Automatic Fan and Limit Switch. The front grille is removed to show the Fan. Operation is entirely automatic, thermostatically controlled.

MATERIALS

■ From the E. L. Bruce Company, Memphis, Tenn.: World's largest maker of hardwood flooring. Has supplied millions of feet hardwood flooring for publicly and privately financed defense housing projects. Streamline flooring particularly well adapted for defense housing—is completely finished at factory, ready for use when laid. Has liberal stocks available in two West Coast warehouses.

■ From the Armstrong Cork Company, Lancaster, Pa.: Many products readily available, widely used in various types construction essential to war effort. Such resilient floorings as linoleum, Linotile (oil-bonded), asphalt tile in demand for use in many plants producing war materials and other defense buildings. Linoleum used for warship floorings, war vehicle floorings, etc. Corkboard and cork covering extensively used as low-temperature insulation in army, navy ordnance plants, other war plants. Corkboard also used for food preservation all branches armed services. Also in test rooms for tank, marine, aircraft motors. Company's Temlok, structural insulation board, in demand as roof insulation in ordnance and housing projects. Insulating fire brick used in furnaces producing metals for shells, armor plate, guns; in blast, open hearth furnaces; in steel mills, and in electric furnaces for melting brass, bronze, other metals.

■ From the Anaconda Wire & Cable Company, New York: Adequate stocks of building, industrial, underground, and overhead wires and cables in San Francisco warehouse for West Coast needs, available on appropriate priority ratings. Operates mill at Orange, Calif., making bare and weatherproof and varnished cambric wires and cables. Fast handling of orders placed with Los Angeles, San Francisco, Seattle, Dallas and Denver sales offices. Complimented by government officials for prompt deliveries.

■ From the Homasote Company, Trenton, N. J.: Prefabrication material widely used for defense housing. Entire supply until July allocated by government for East Coast projects. Making efforts to increase production.

■ From the Sisalkraft Company, San Francisco, Calif.: Adequate stocks of Sisalkraft, a sisal fiber reinforced paper with an asphalt core. Product important to war effort because widely used to cover concrete during curing period. Obviates halting construction during process. Comes in rolls from 3 to 13½ feet wide, is strong enough to protect concrete slab from debris, traffic of workmen. Is put down as soon as the concrete acquires initial set. Also widely used to protect machinery. Can be obtained from most retail lumber yards, building material firms.

■ From the American Plywood Corporation, New London, Wis.: Has available for defense uses standard plywood, hot plate resin bonded, specifications AN-NN-P-511, or individual specifications, in birch, basswood, mahogany, spruce and poplar, special plywood for aircraft construction—balsa core, diagonal crossbands, hollow-core combinations; fabricated plywood parts, machined to detail, bent to shape, etc.; partial plywood assemblies, fuselage sections, stabilizers, etc.; plywood jig stock, for patterns and jigs, resin bonded maple or birch; pilot seats and backs, bent plywood, machined to detail; marine plywood, birch, for Liberty cargo vessels, resin bonded, all thicknesses and sizes, and mahogany marine plywood of all kinds; New Londoner hollow-core construction prefabricated house sections; doors for defense projects—flush type, solid core and New Londoner hollow-core construction; and general plywood for desks, office files, bus bodies, flooring for trailers, busses, etc.

■ From the United States Plywood Corporation, New York: Despite greatly increased mill capacity, still shortage plywood civilian use, making every effort to meet war requirements and still provide surplus for civilian consumption. Weldwood widely used in government buildings, also for "mock-ups" which are full-scale models from which final templates are made for war equipment. Also widely used aircraft, marine construction to save metal and save weight, provide strength, durability. Weldwood (marine) was factor building motor torpedo boats—P.T.'s. Weldwood being moulded into conduits, ducts, complete boat hulls. Hulls particularly suitable for tropic service due to impregnated fibers making them proof against marine borers, fungoid growths.

RUSSIA

continued from page 22

last moment. But in these newspapers, slowly, the committee has been able to furnish truthful items and ever so gradually to make the publishers see their own self-interest. Actors, musicians, and artists of all kinds have been most willing to cooperate. It is not from the cultured people, or the poor, or those who work hard for small pay that the opposition to Russian Relief has come. But artists have little to give except their work, and the poor have nothing. Consequently, the Russian War Relief Committee has been obliged to appeal to the fortunate section of our population most inimical to the idea of Communism and the work is going on apace.

Stalin's "scorched earth" policy, which has proven not only drastic but right, is of special interest to architects who, after the fighting is over and the destruction stopped, will rebuild large areas of the world. It will be the American architects and the Russian architects, both of whom have shown keen awareness of our modern age, who will take the lead in every continent. There will be interesting and stimulating exchanges of ideas in the fields of æsthetics and engineering, and again, whatever mutual confidence is engendered now will mean immense benefits in post-war years.

AMERICA BUILDS



Architects' Scale Model of Completed Project

Southeast Housing Architects, Associated: Paul R. Williams, Chief Architect; Richard J. Neutra, Adrian Wilson, Wurdeman & Becket and Gordon B. Kaufmann

Pueblo del Rio is one of the many victory housing projects America is building to provide living quarters for "the men behind the men behind the guns" and their families. This construction is vital to the war effort and it gives us a feeling of pride that we have been chosen to take a major part in it. PUEBLO DEL RIO will be delivered several weeks ahead of schedule — several new building techniques involving design and construction methods were used for the first time on the project. These new techniques will be carried over into other war construction we are doing and will do. Our work, we hope, is an important contribution to the war effort.

R. E. CAMPBELL

General Contractor

124th and Alameda Streets

Los Angeles, California

Nevada 6-1129

WAR WORKERS' HOUSING

continued from page 20

without steel reinforcing. For permanent construction, concrete blocks and mortar, or rammed earth, poured concrete, terra cotta, etc., can be used. For temporary, demountable construction, lightweight concrete blocks with wood splines provide a system that is quickly erected, readily demounted, and easy to attach sill and jamba. Soil conditions permitting, rammed earth walls can be constructed by unskilled labor. If steel mesh is available, lightweight concrete wall panels, 2'6"x6'8" can be used, providing a very flexible system.

SUCH A STRUCTURAL FRAME, LIGHT ROOF AND WALL METHOD can provide an unusually high degree of bomb resistance (2, 2A). The use of hollow tile or concrete block, the cores filled with sand, would increase resistance to bomb fragments. The "V"-House is so planned that by extension of walls and erection of screen walls, every portion of the interior is protected against flying fragments without loss of livability or shutting out of light. In case of repeated bombings such as London experienced, the massing of the walls is such that these houses can be made extremely bomb-resistant by heaping earth against the walls. Where soil conditions permit, a simple method of constructing concrete floors without use of steel reinforcing or mesh is planned. This concrete floor has the further advantage that it can be readily salvaged, stacked, and transported.

FENESTRATION AND VENTILATION, AS DETAILED, GREATLY REDUCE HAZARDS of flying glass from bombing, the greatest single cause of civilian casualties during such attack. Easily, precisely controlled ventilation anywhere in the house, cross-ventilation for all rooms at the most desirable height, is provided by simple louvered openings in the space between the top of the wall and the ceiling. Transparent glass windows are suggested only where view is desired; these windows are fixed. Where illumination rather than view is the aim, fixed celoglass (or other translucent fabric) windows, or hinged or sliding celoglass doors can be used. Doors of such translucent fabric can be very lightly and cheaply constructed, and are entirely adequate in mild climates where protection by means of overhanging is already provided.

A SPECIAL GENERAL HEATING SYSTEM that provides much of the pleasure of a fireplace, plus the efficiency of a hot-air furnace, using a fraction of the metal required by the conventional central-heating system, is detailed.

THE "V"-HOUSE FEATURES concentrated, centralized plumbing and heating layouts, requiring a minimum of piping. Sinks, wash basins, etc., could be made of glass, porcelain, or rich concrete, just as are waterclosets and laundry tubs today. The well-known characteristics of glass, easily worked, joined and bent, easily kept sanitary and resistant to chemical action, suggest to this designer that glass might offer profitable possibilities as temporary substitutes for metal piping, faucets, etc., or new plastic pipe could be employed where available.

ANY FAR-REACHING ATTEMPTS AT SOLUTIONS OF WAR HOUSING PROBLEMS must necessarily be based on more than the individual unit alone. Group planning methods to minimize vulnerability from air raids and sabotage and to make use of existing utility systems should be used to aid the war housing effort. It is possible and economically feasible to so plan and dispose housing that group arrangement will minimize damage done by any one bomb and reduce the menace of fire. Moreover, many cities include enormous partly built-up subdivisions, often fully equipped with utilities and roads. Careful study and planning could no doubt often utilize these existing treasures and result in many small developments of from 25 dwellings up, rather than a few giants of thousands of dwelling units.

"NO MAN IS AN ISLAND"

continued from page 13

waiting hopefully at the ports for visas and transportation, imprisoned in concentration camps from which their only hope of escape is aid from America. The work of rescuing these exiles grows more difficult every day. The American Committee to Save Refugees, the United Spanish Aid Committee and the Exiled Writers Committee of the League of American Writers are functioning now as a single organization, the Joint Refugee Committee, now that the heightening of the Nazi fever and the quickening of the fascist pulse brings new terror to Hitler's enemies. The terror mounts. Every day brings news of shootings and reprisals. The ocean has grown wider. There are few ships. The cost of transportation is high. But in proportion to their danger and in recognition of their contributions to our culture and our democracy, our money and our effort represent a small investment. Culture, as well as guns, will save democracy.

PLANNING FOR LOS ANGELES

continued from page 26

ially its leaders. The answer can be yes if we have the courage to face realities; if we are capable of brutal thinking and courageous action; if we can emerge from our coma of tradition long enough to recognize the truth of our present situation.

Sooner or later we must replan our cities. Too much decay has already taken place, resulting in serious slum conditions and depreciated values. City revenues have been seriously impaired and social problems, requiring greater public subsidy, steadily grow worse. The newer fringes of the city cannot indefinitely supply the difference between revenue needs and continually mounting losses in blighted districts. To attain an economic balance each neighborhood should pay its proportionate share toward governmental service costs. When one, or two, or more fall short, the difference has to be met by increased charges against the others. Therefore, it is not only good business but vitally essential that run-down areas be rehabilitated. There is also the question of social rehabilitation of the families of low economic status who by necessity are forced to live in such areas. The cost of maintaining these families in such surroundings exceeds that required to maintain them in decent housing. When properly housed, as all American families should be, the entire social picture changes. Juvenile and adult delinquency sharply declines; morals improve; crime incidence diminishes, and the cost to government in administering these problems becomes less and less. One of the greatest contributions we can make to democratic society is to eradicate all slum areas.

The voters of Los Angeles in a charter amendment approved in May of 1941 directed the City Planning Department to prepare a master plan for the community. This is a large order involving many problems, not the least of which is a thorough analysis of districts in which assessment values on real estate have been steadily declining for the past decade. It will be necessary to run a fine tooth comb through these areas many times to uncover the obscure reasons why decay has taken place. Then plans, perhaps many, will have to be prepared for the rehabilitation of these districts on an economically sound basis. This problem alone is so involved its solution will require the best talents available.

Another important feature of the ultimate master plan is that of adequate traffic arteries and mass transportation facilities. Neither of these can be solved with a wave of the hand, or by educated guessing. They, too, will require expert analysis.

No master plan would be complete unless it contained a comprehensive study and recommendations for adequate recreational facilities for the entire community. Los Angeles does not now have enough parks and playgrounds to adequately serve each residential neighborhood. Although the ocean waterfront is one of our finest natural assets, our beaches are nothing to be proud of. We should plan now for an ultimate development of the shoreline for recreational and other public purposes in keeping with our civic pride.

The zoning map pattern, and the ordinance now in existence, are obsolete. The pattern shows little relation to the actual use now being made of property. It should be amended to allocate for the various required uses enough land only to accommodate the normal natural demand. At present entirely too much area has been set aside for commercial and multi-family use. At least two-fifths of the area of the city is not as yet even comprehensively zoned. This delinquency should be corrected as quickly as possible. The written ordinance should also be modernized and streamlined in conformity with present-day practices.

Many other elements, including housing, locations for future public buildings, better neighborhood patterns, etc., will likewise have to be carefully studied and woven into the master plan. It is a big job, and to do it properly and in keeping with the importance of Los Angeles as one of the key cities of America, sufficient technical talent will be necessary. This will require money, something we always deplore talking about in connection with any public undertaking, but what better insurance policy, guaranteeing a safe, orderly and efficient future progress of community development can we invest our funds in? Out of such a master plan will emerge a shelf of public works improvements on which thousands of people may be gainfully employed should a serious unemployment situation arise after the war.

The people of Los Angeles, through the ballot box, have spoken. They have said, "We want a master plan," and the Planning Commission has been directed to do the job. They can do justice to this assignment only if they have the tools to work with.

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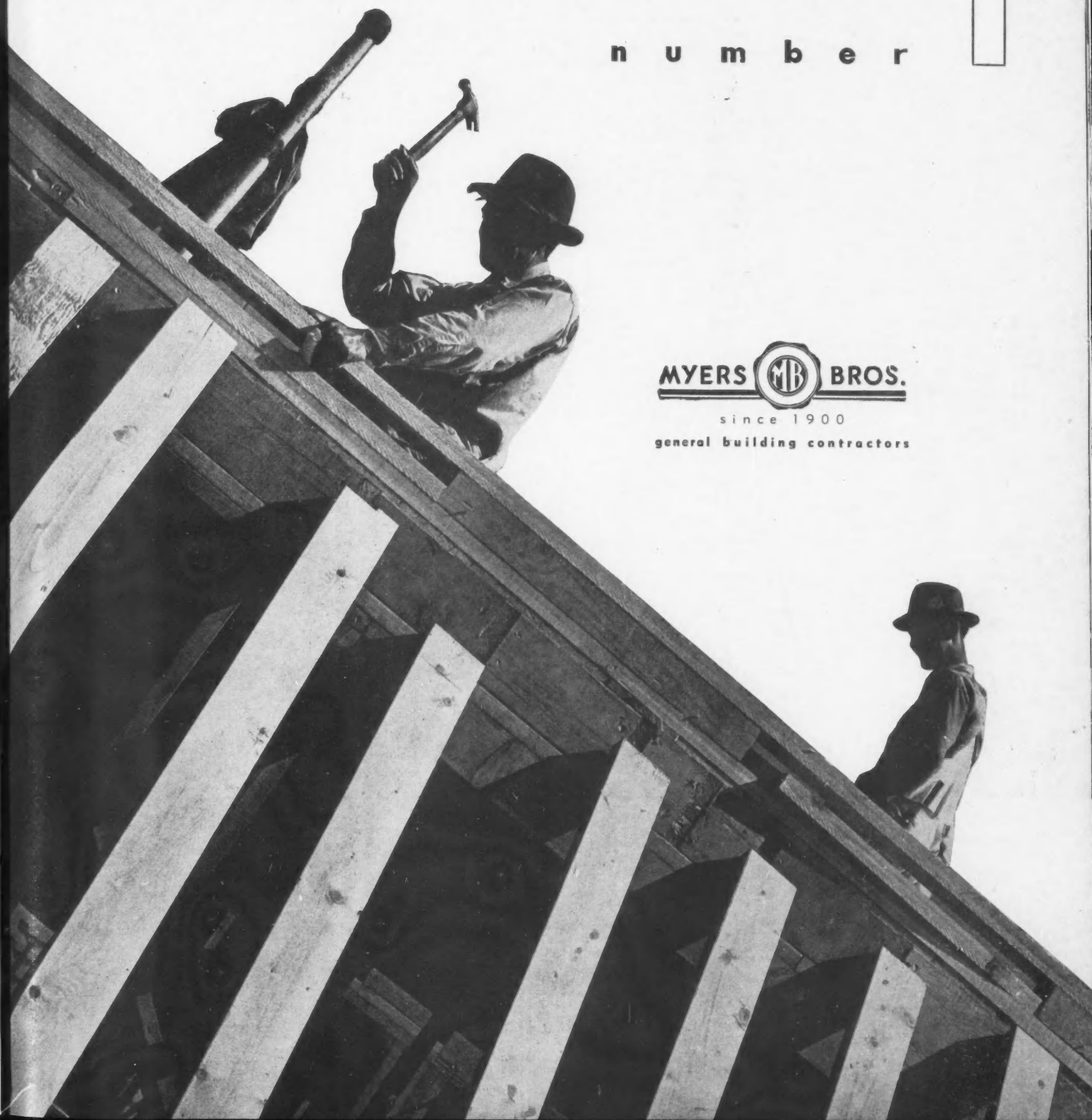
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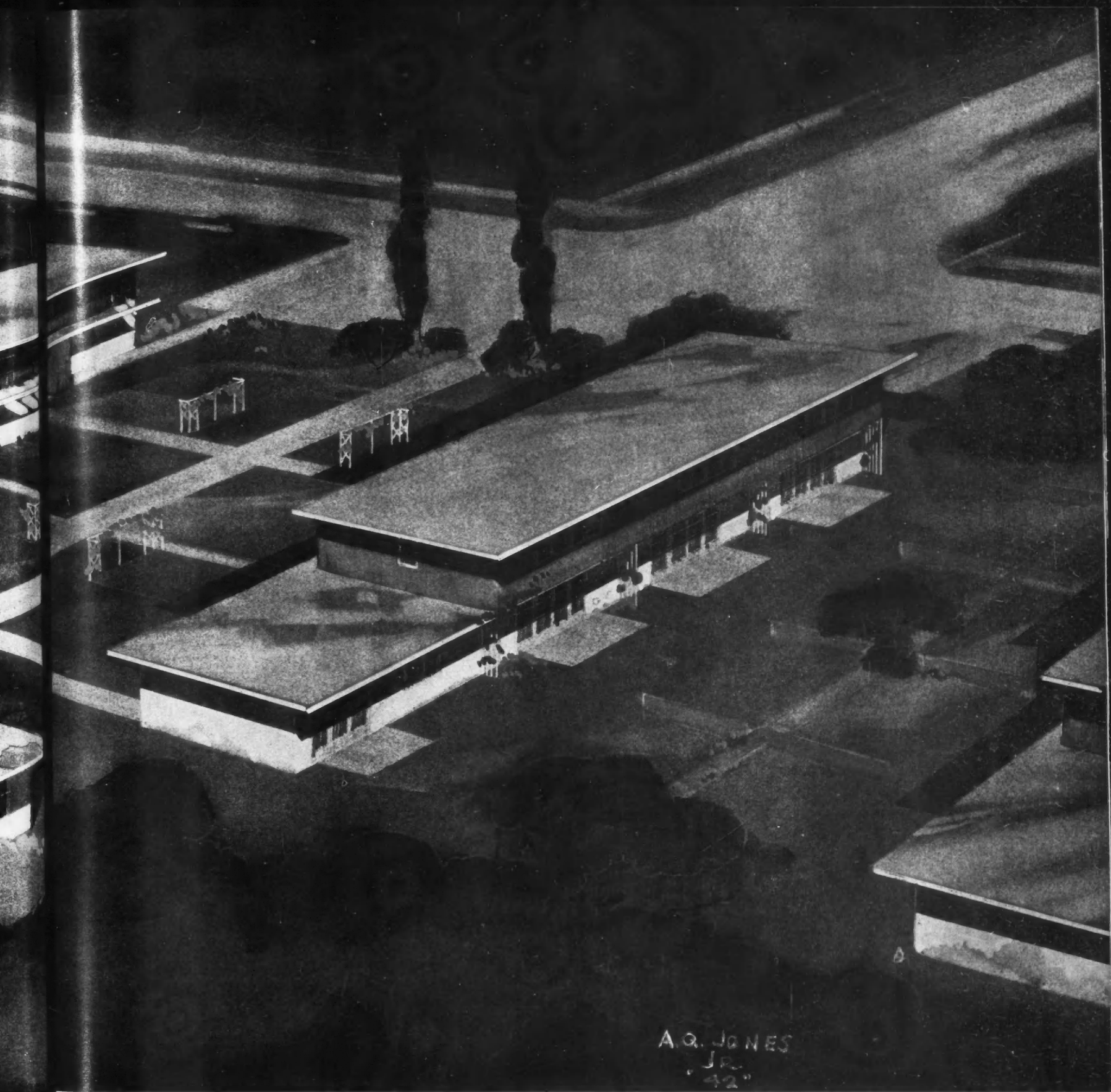
general building contractors





MORE THAN 2,800 WAR WORKERS

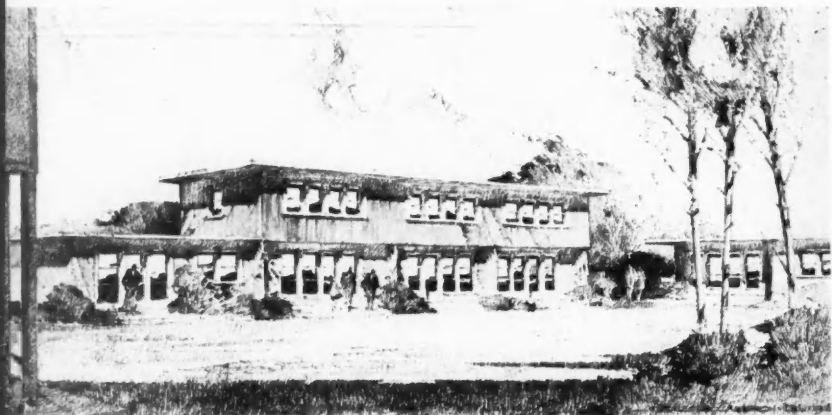
will be well housed by the end of this summer in living units built for the government by Myers Bros., one of Southern California's best known general construction companies. Recently it received contracts totaling several million dollars for war construction which will play a major part in the "all out" effort of the United States in its battle against Axis aggression. With Plywood Structures of Los Angeles it will begin immediately the erection of 1,500 prefabricated, demountable houses in the vital Vallejo, California, area. Early this month it began



Col. 4105-X

construction of 500 permanent living units in the equally vital Compton, California, industrial area. It has just completed or is now building such projects as the United States Naval Ammunition Depot at Fallbrook, California; a reception center, chapel and barracks at Fort MacArthur; 500 demountable houses at San Diego will be constructed for the Federal Public Housing Authority; a victory housing site development for the Federal Works Agency at Long Beach; new and modern war equipment factories for the Firestone Tire & Rubber Company, Los Angeles; a building for the Vega Airplane Company at Burbank, and a warehouse for W. P. Fuller & Company, Los

Angeles. When the United States began to accelerate its war effort it was to such companies that the government turned for production of housing and expanded manufacturing space, for actual defense installations, and in its efforts to house its rapidly expanding citizen-army. How well these companies responded can be seen in the following pages. Here, in pictures, is the story of recent Myers Bros. construction, covering not only outstanding war construction but other construction that the company has been able to crowd into a busy working schedule. California Arts and Architecture commends Myers Bros. for the vital work they are doing.



Ground has just been broken on this project to provide 500 living units in the vital Compton area for war workers. It is the first project sponsored by the newly created Housing Authority of the City of Compton and is one of several which are being erected in the West by Myers Bros., the general contractor. It will consist of 174 buildings of four different types.

There will be one and two-story buildings, each containing one three-room apartment and three four-room apartments; 38 similar buildings but of different design; 62 one-story buildings, each containing two five-room apartments, and 36 one-story buildings, each containing two four-room apartments.

Buildings will be of wood frame construction with wood floors. Interiors will be plaster and exteriors plaster with a relief of vertical redwood board and batten siding. Roofs will be of red cedar shingles. The design combines service and front entrances permitting bedrooms and living rooms to have undisturbed openings onto private landscaped courts. These courts will give in turn to an open community field and play space. The site plan is an adaptation of the super-block idea.

Fenestration will be unusually good, windows being generously proportioned and efficiently grouped. Upstairs windows will be high enough from the floor to permit furniture to go under them. The roofs have a wide overhang. Construction is to be completed late this summer.

"CAL. 4105-X"

Victory Housing Project for the United States of America
Compton, California

Sponsored by the Housing Authority of the City of
Compton

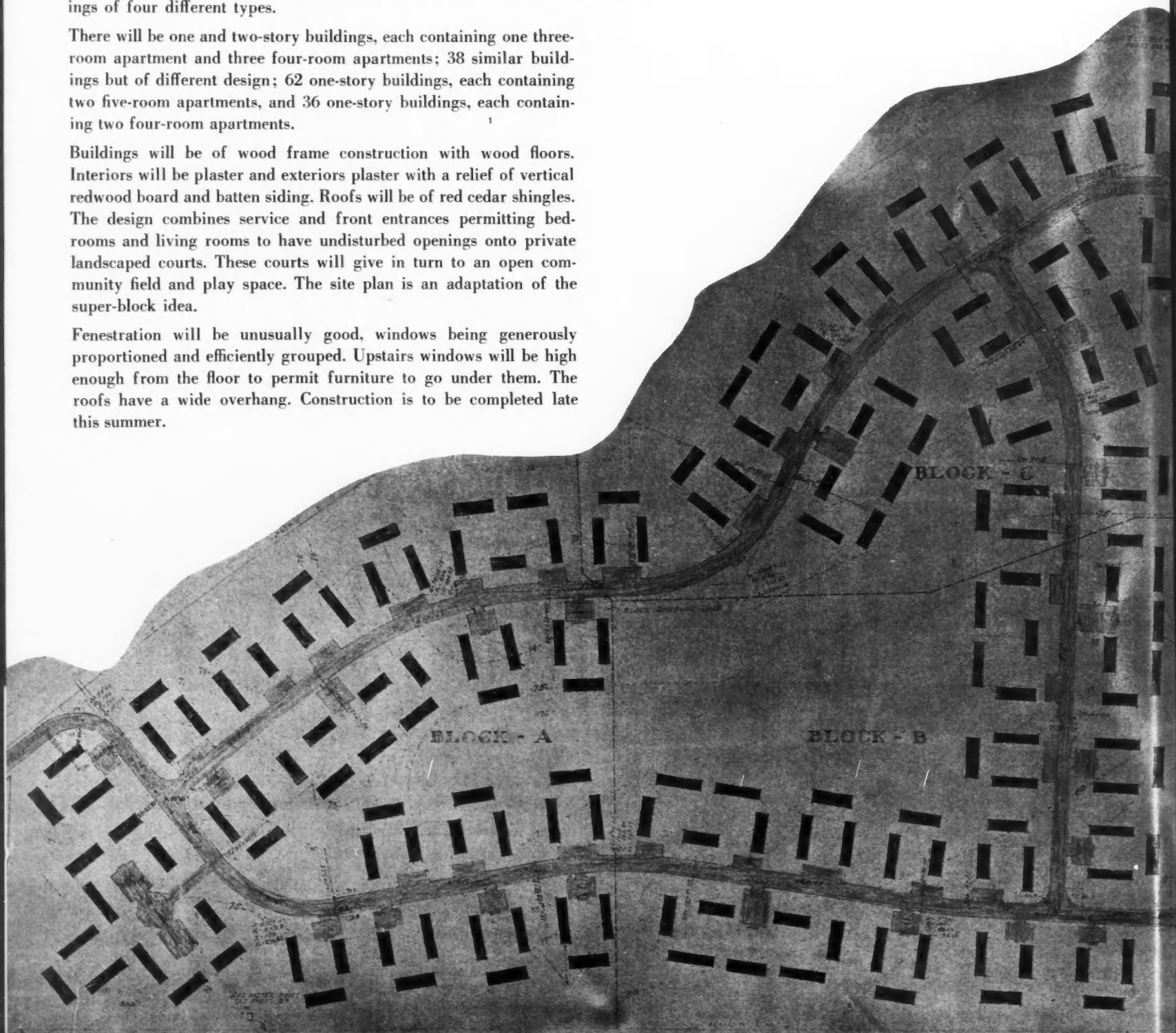
ASSOCIATED ARCHITECTS: Adrian Wilson and Theodore Criley, Jr., Engineers for the National Housing Agency, Successor to the Federal Works Agency, Division of Federal Public Housing Authority

MECHANICAL ENGINEER: R. S. Storms

ELECTRICAL ENGINEER: Clayton T. Gibbs

CIVIL AND STRUCTURAL ENGINEER: S. B. Barnes

GENERAL CONTRACTOR: **Myers Bros.**





COMPLETE PLAN OF SITE

DEFENSE HOUSING PROJECT NO. CAL. 4211



RELIEF MAP

VALLEJO - CALIFORNIA

"CAL. 4211"

Defense Housing Projects for the United States of America

Vallejo, California

ARCHITECTS ASSOCIATED: Franklin and Kump and William Wilson Wurster, Engineers for the National Housing Agency, Successor to the Federal Works Agency

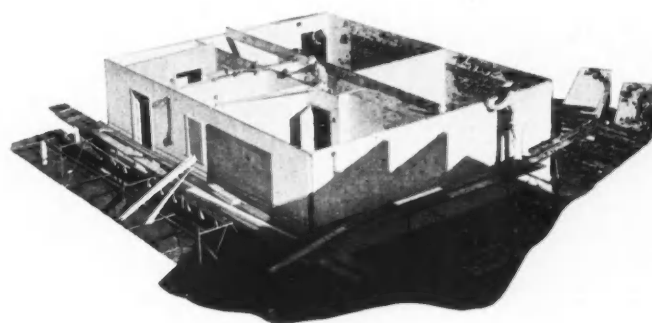
CIVIL ENGINEERS: Punnett & Hutchinson

CONSULTING ENGINEER: Albert A. Coddington

PREFABRICATION AND ERECTION (1,000

UNITS): Myers Bros. and Plywood

Structures of Los Angeles



This Chabot Acres project will provide 3,000 living units for civilian employees of the Mare Island Navy Yard, 1,000 of which will be prefabricated by Plywood Structures of Los Angeles and erected by Myers Bros. In the interest of speed the remainder of the project has been broken up into smaller units among other fabricators and erectors. The entire project will be prefabricated—demountable—including houses, schools, fire house, management building and commercial structures. Great care has been taken in the layout to gain maximum economy and yet provide only a mandatory maximum of 125 feet of walking from the street sidewalk to each unit. The major streets are planned to give recognition to the contours while the minor roads are on a somewhat regular pattern to give order, repose and economy. Ceiling areas in broad strips are left free as fire and catastrophe barriers.





Photographs by Ralph Samuels

Victory Housing Project for the United
States of America

Wilmington, California

Sponsored by the Housing Authority
of the City of Los Angeles

ARCHITECT: George J. Adams

ASSOCIATE ARCHITECT: Graham Latta

Direction of the National Housing
Authority, Successor to the
Federal Works Agency

CIVIL ENGINEER: W. A. MacInnes

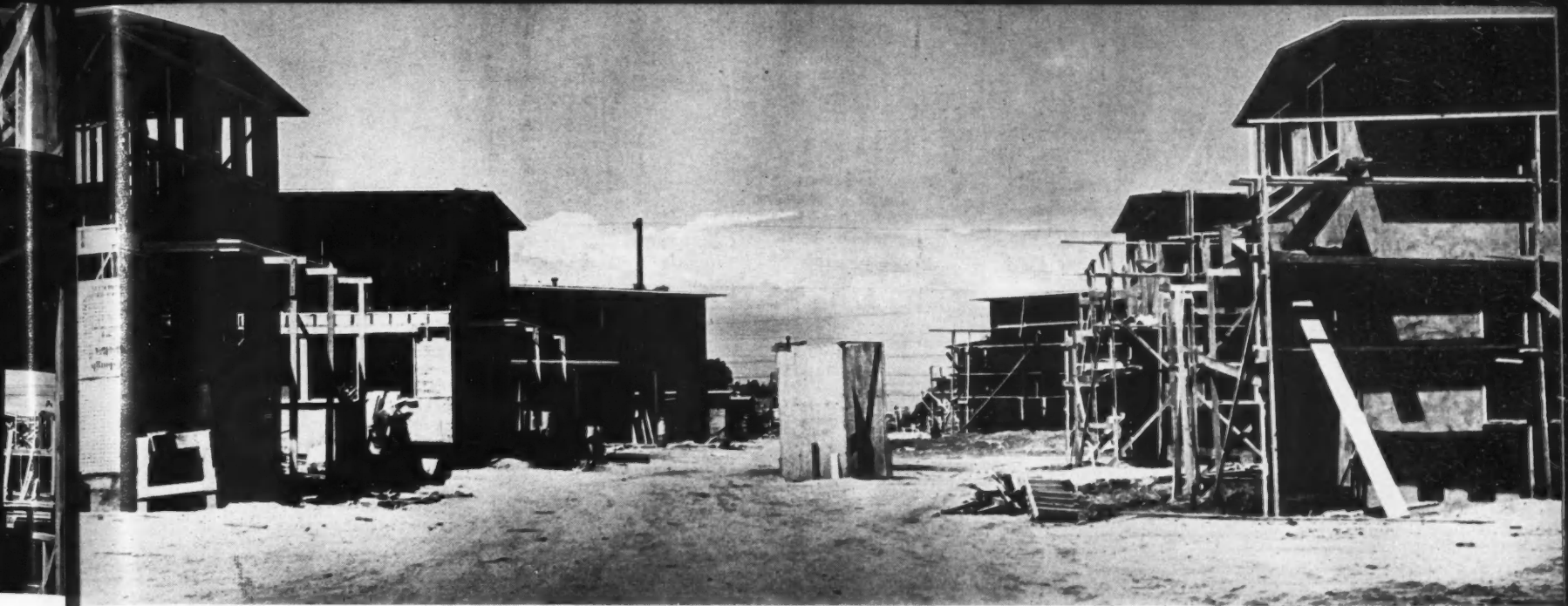
CONSULTING ENGINEERS: Mechanical
and Electrical—E. L. Ellingwod
Structural—E. C. Hillman, Jr.

CONSULTING LANDSCAPE

ARCHITECT: Fred Barlow, Jr.

GENERAL CONTRACTOR: Myers Bros.





HOUSING

FOR WAR

WORKERS

Construction on this project is ahead of schedule despite delays in acquiring clear access to the site and the first of its 384 family living units will be ready for occupancy several weeks before the June 23 time limit. It will consist of 68 buildings and occupy an area of six square blocks one block from a major shipyard. Thus the war workers who will occupy it will be able to walk to their work without using rubber.

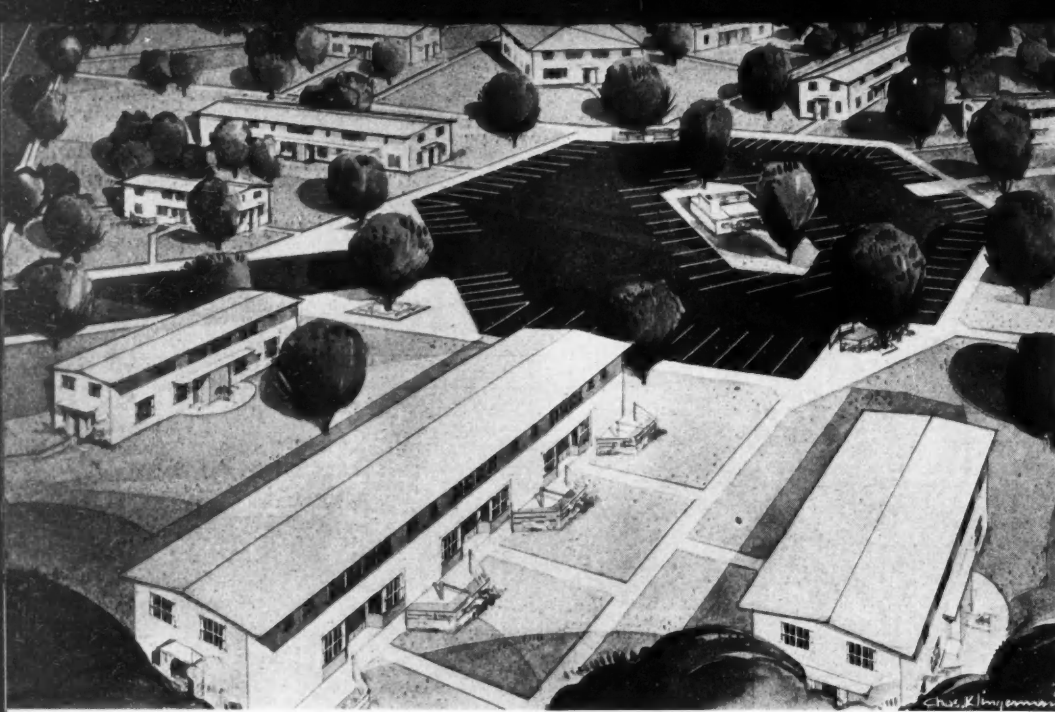
The gadgets and frills that encrust the ordinary speculative house are absent on this government project and the result is simple and pleasant. Construction is better than in the average privately owned houses or rental units costing anywhere near the \$2,337 average cost per unit on the job. This cost includes both a stove and a refrigerator.

The structural system includes concrete foundations, girders under all bearing walls, 2"x8" floor joists, conventional stud walls and roofs independent of the ceilings. Interior walls and ceilings are interior stucco, the walls ivory and the ceilings pale green. Exterior walls are chiefly stucco relieved by 1"x6" flush vertical stained redwood siding and beveled stained redwood horizontal siding. Mineral surfaced composition rolled roofing is being used. Exterior stucco reinforcing is Steeltex.

The site formerly was an old distress subdivision and all public utilities were in, following the lines of established streets. Therefore, to avoid an uninteresting gridiron pattern, an unusual plot plan was evolved to improve orientation by setting the buildings so that all four sides catch the sun at some time during the day. Interior streets were closed, thus eliminating through traffic, although they were kept clear of buildings to avoid conflict with the already existing utility lines.

One block was left open for a school, and in each of the other five blocks a radial pattern of buildings is grouped around a central parking court. Buildings are of two general



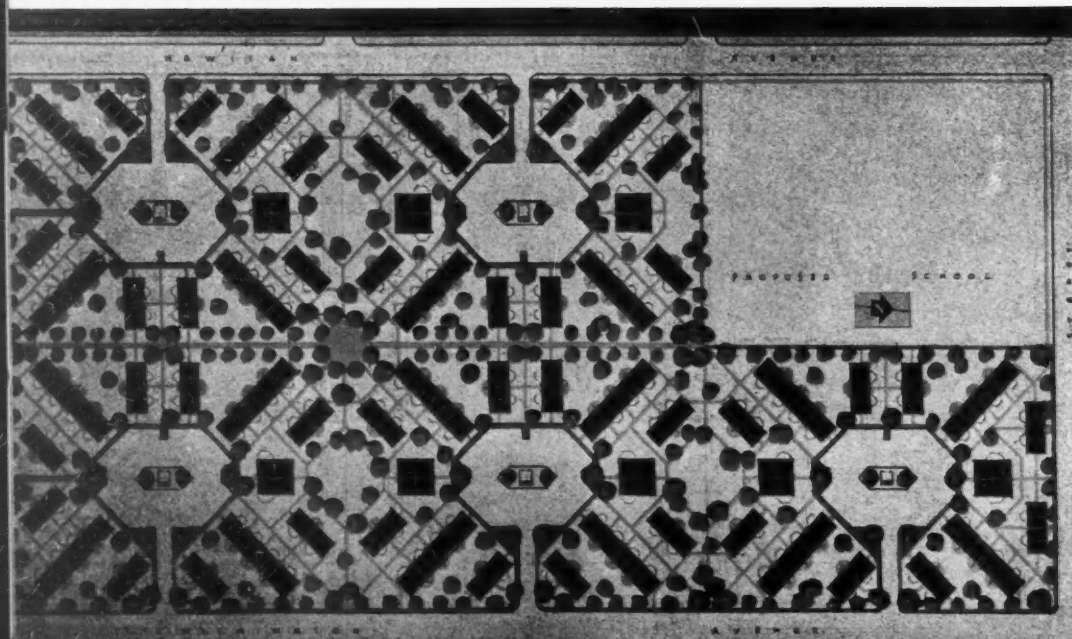
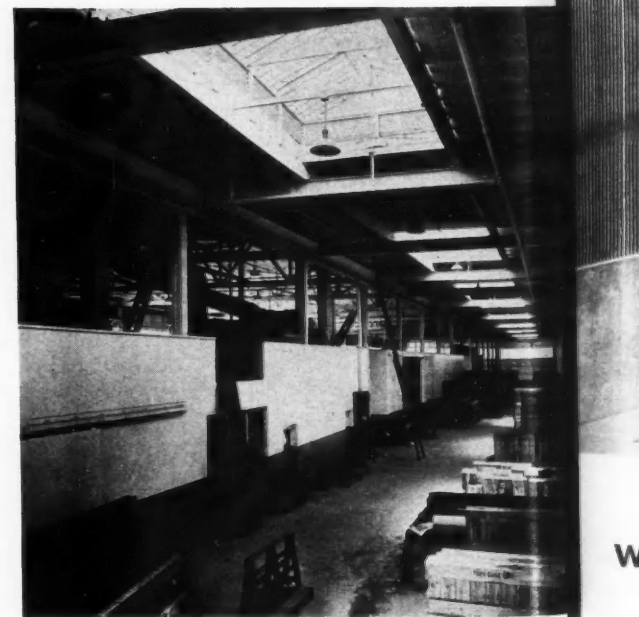
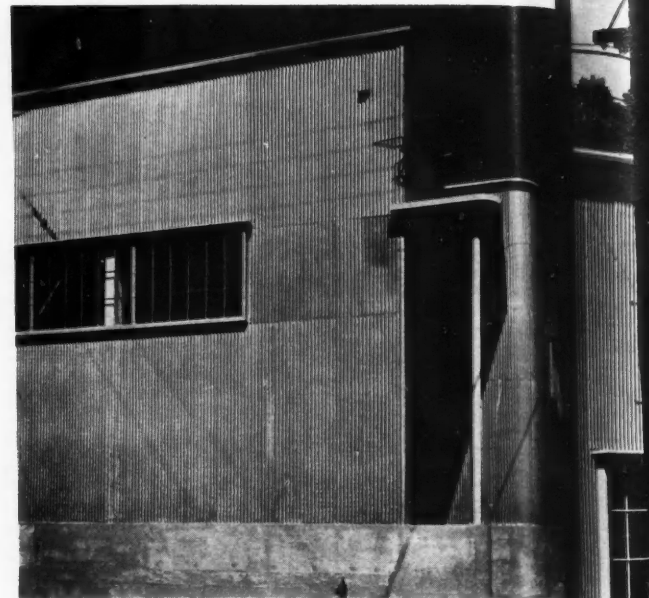


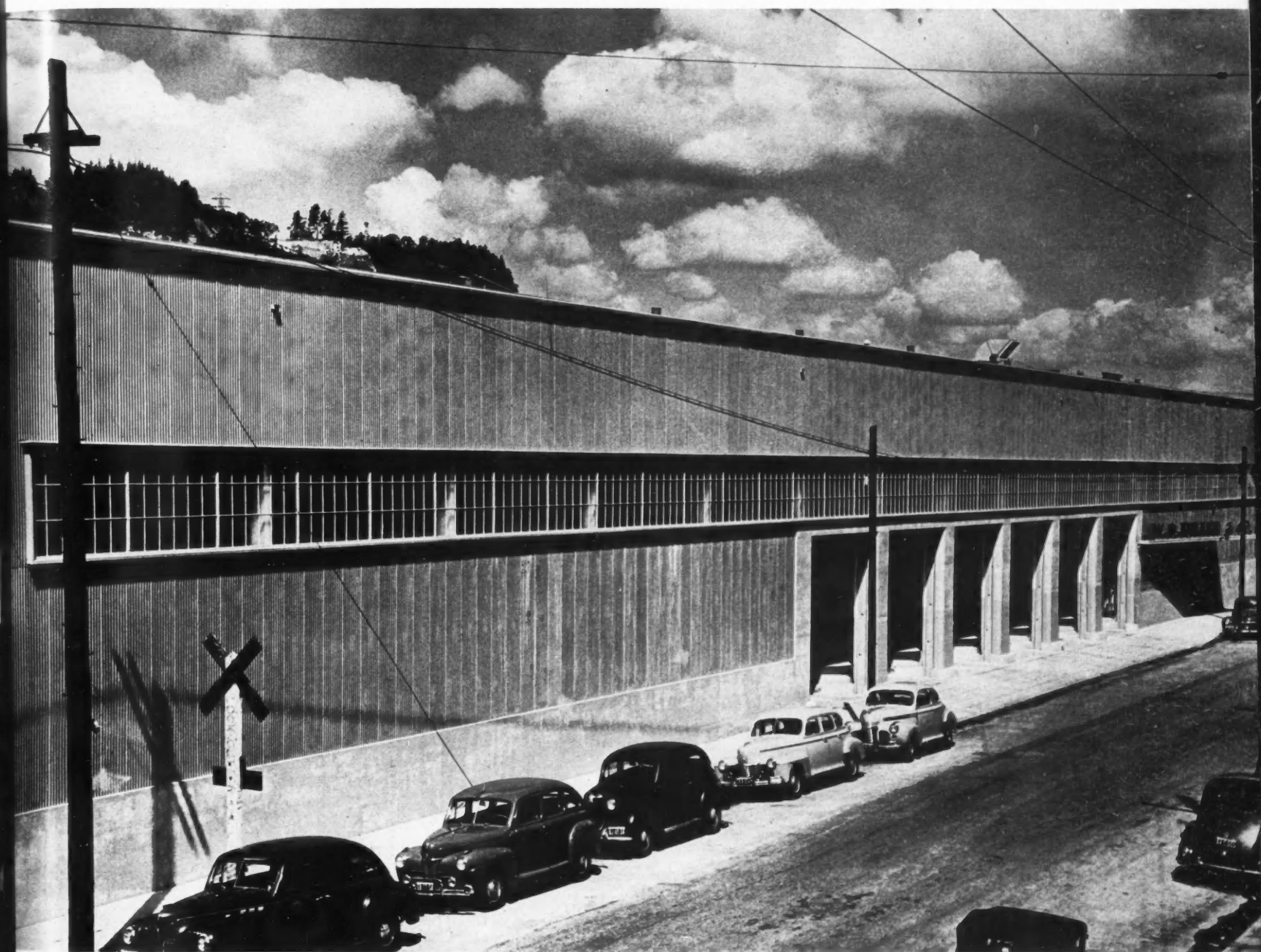
types, both two-story. One contains four apartments, each with a living room, a kitchen-dinette, a bedroom and a bath on each floor. The second type contains either four or eight families to the building. Apartments have a living room and a large kitchen-dinette on the first floor and a bath and either two or three bedrooms on the second floor. Of the total number of apartments, 15 per cent have one bedroom, 60 per cent have two bedrooms and 25 per cent have three bedrooms. All apartments have abundant closet and shelf space.

All windows are wood double-hung type. First floor windows are low to gain a feeling of intimacy with the garden. Second floor windows are high to permit furniture below the window sills. Careful attention is being paid to color inside and out to avoid any clashing of colors, particularly on the outsides of the buildings. Basic color on one building often is used as an accenting color on nearby buildings.

The contract calls for complete, though economical, landscaping of the project. Its perimeter, as well as the main walk through the site, will be lined with the rather uncommon Akee tree. Elsewhere Jacarandas and Evergreen Elms, together with several very old pepper trees existing on the site have been used in the landscaping. Shrubs and vines are also specified, and all unpaved areas will be planted to lawn. Benches will be scattered throughout the area overlooking play yards.

The economical cost of the project—\$2.75 per square foot for building costs, including stoves and refrigerators—was as surprising as the speed of construction. This undoubtedly will be one of the best constructed Victory Housing Projects in the West.





WAR FACTORY WAREHOUSE

OWNER: W. P. Fuller & Company

ARCHITECTS: John Parkinson and Donald B. Parkinson

GENERAL CONTRACTOR: Myers Bros.

This is one of a long series of repeat jobs which the general contractor has done for the owner. The building is a good example of plain straight forward design and strong, sensible construction. The architects were especially wise in their treatment of the fenestration problem, long, uninterrupted rows of windows giving good light and pleasant lines.



Photographs by Ralph Samuels



CHAPEL AT FORT MacARTHUR



BARRACKS AT FORT MacARTHUR



RECEPTION HALL . . .



FIRESTONE WAR INDUSTRY BUILDING

AT FORT MacARTHUR

GENERAL CONTRACTOR: **Myers Bros.**

War construction being done by this general contractor includes these buildings at Fort MacArthur, California. The rows of large buildings are barracks for enlisted men. The others are the chapel and a recreation hall. Work was done on a rigid time schedule and under direct army supervision. Buildings are simple and well built.

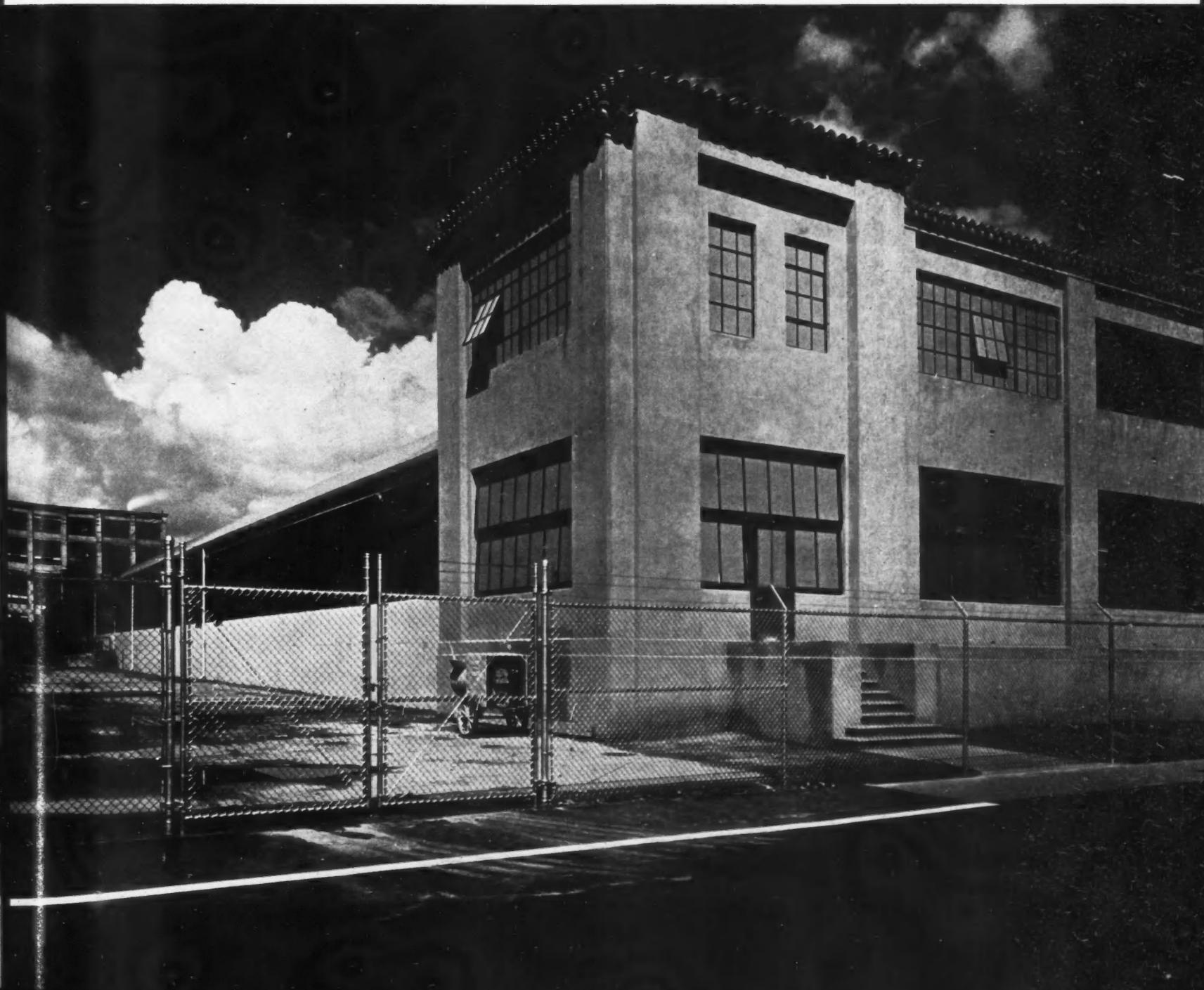
AT FIRESTONE

Los Angeles, California

STRUCTURAL ENGINEER: S. B. Barnes

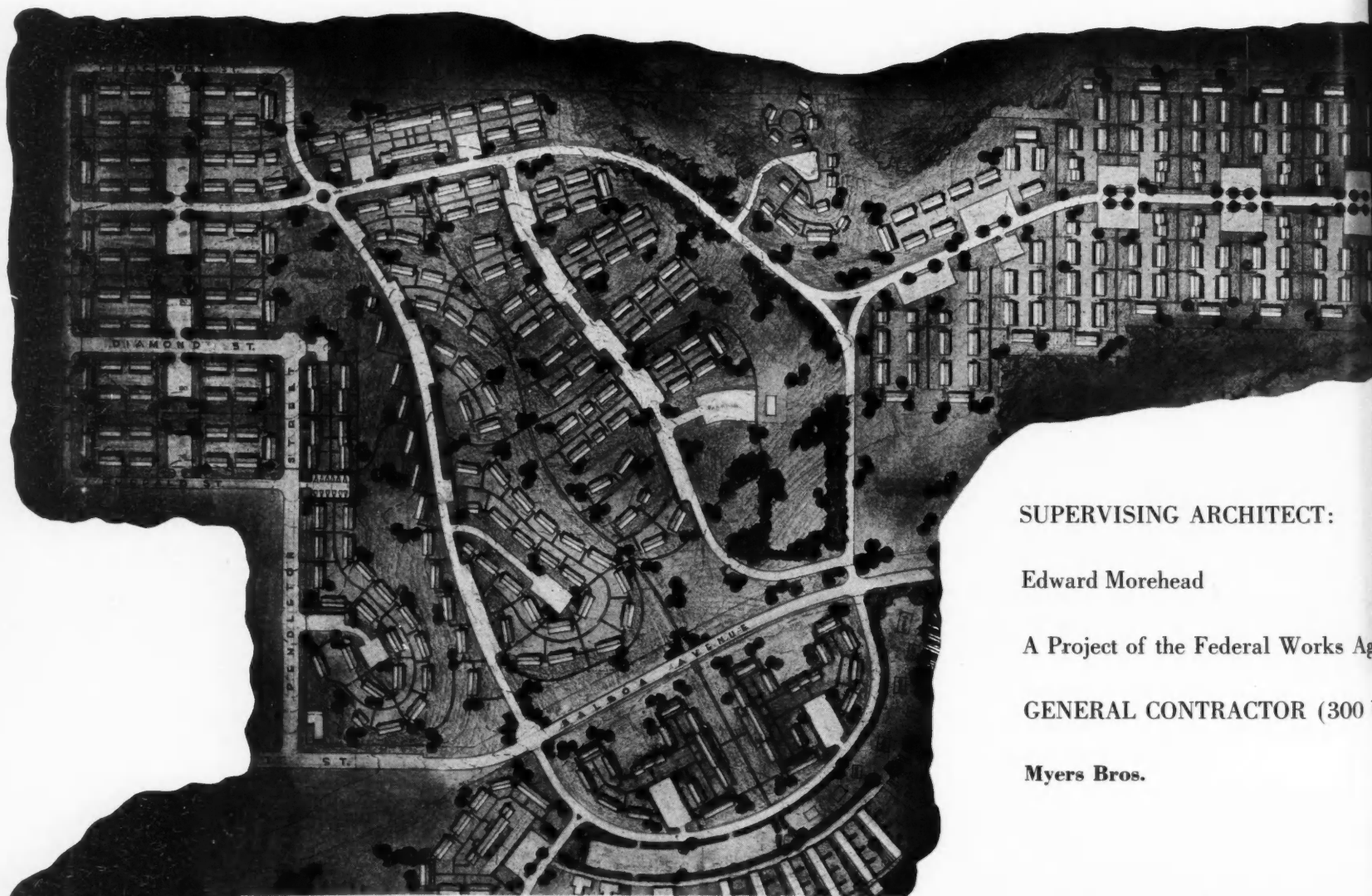
GENERAL CONTRACTOR: **Myers Bros.**

This is one of a number of buildings which this general contractor has erected in record time for companies doing war work in the vital Southern California area. It matches in architecture and construction an earlier building adjacent to it. The reinforced concrete portion, which has a concrete joist system on the second floor, is 24 by 207 feet, and the light steel frame portion behind it is 260 by 200 feet. This factory portion runs through the first floor of the two story portion. On the second floor are offices, drafting rooms, locker rooms and toilet rooms.



THE GOVERNMENT BUILDS FOR INDUSTRIAL WORKERS

Prefabricated Plywood Structures for the Pacific Beach Housing Project in San Diego



SUPERVISING ARCHITECT:

Edward Morehead

A Project of the Federal Works Agency

GENERAL CONTRACTOR (300 U.S. HOUSES)

Myers Bros.



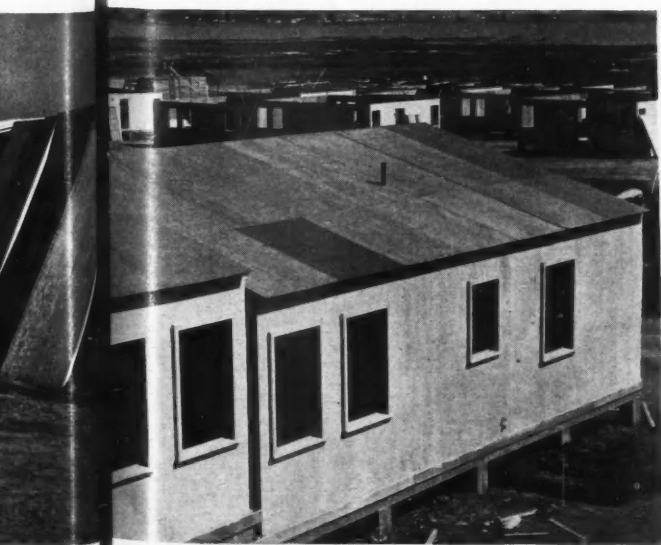


Photographs by Brett Weston

The recent completion of this project at Pacific Beach in San Diego provided 4,000 living units in 1,000 prefabricated plywood houses for war workers pouring into that vital industrial area. Myers Bros. did a third of the job, which was executed under John M. Carmody, who was Federal Works Administrator, and Pierce Williams, Director, West Coast Area, Defense Housing Construction Division. They were erected on a well-planned site overlooking Mission Bay.

Prefabrication was done in National City and the panels are transported to the building site for assembly. The houses were constructed of four-foot modules, using plywood for flooring, walls and ceilings, and roofing structure. The parts are joined together in such a way that the joints are tightly sealed, yet the various parts may be easily dismantled for shipment to another location. The project is designed primarily to meet the demands of low wage earners who cannot afford to pay from 25 to 40 per cent of their income for shelter and those families in the low income brackets who now are housed in sub-standard dwellings—houses which fail to meet the normal requirements for light, ventilation, and sanitation. Particular thought has been given to street design for the project. Project roads have been laid out with the idea of minimizing the traffic problem and of providing a maximum of safety for children. The square block pattern for streets has been abandoned in favor of park walks which will interconnect all units.

Recognizing that community activities must be planned to include the leisure time of the worker, recreation facilities will be provided for both children and adults. School buildings and compound parking areas will be provided. The color scheme of the project will vary. Olive green and sienna will predominate. Landscaping will give the community park-like appearance.





COMMUNITY OF MARKETS

Town & Country Market, Inc.

Los Angeles, California

OWNER: University of Southern California

ARCHITECT: Rowland H. Crawford

STRUCTURAL ENGINEER: S. B. Barnes

MECHANICAL ENGINEER: Elliott Lee Ellingwood

LANDSCAPE ARCHITECT: Benjamin Morton Purdy

GENERAL CONTRACTOR: **Myers Bros.**





The new Town & Country Market, opened this month, is one of the most unusual in Southern California, the architect having done a good job of adapting a farm house Georgian style to the needs of the enterprise. The buildings are situated on a seven and a half acre tract and have approximately 55,000 square feet of floor space. There is parking room for more than 1,000 cars.

Executive offices are on the second floor above the main entrance. The balcony off these offices overlooks the market area. The buildings are of wood structure with board and batten and channel siding on the exterior. The roof is composition shingle. An off-white paint has been used for the market with a blue-green roof and trim. Towers and cupolas mark the food entrance and corners. Shutters, awnings, and brightly planted flower pots have been used in many of the booths. There are more than 75 tenants whose requirements were considered in the planning of the building; hence the booths were designed individually to provide for attractive merchandise displays as well as food preparation. The three center patios in the quadrangles are arranged for outdoor dining. Carob, Eucalyptus and Olive Trees are used throughout the grounds. Chief shrubs are Pittosporum Undulatum and Boxwood hedging. In the main patio there is an interesting fountain and pool. Everywhere there are gayly colored tables, chairs and umbrellas. The aisles of the market are equipped with movable awnings to take care of the sun, shade and any unusual California weather.





Photographs by Robert Imandi

CHINATOWN RESTAURANT

Los Angeles, California

OWNER: Grand View Gardens

DESIGNER: Harwell Hamilton Harris

GENERAL CONTRACTOR: Myers Bros.

Although the Chinese have been in California nearly a hundred years, seldom have they had the opportunity to create a new building entirely dedicated to their own needs. This is such a building. It is of redwood, each board being exposed on both sides thus making both the exterior and interior finishes. In certain places where light and a limited view were desired alternate boards were omitted and their place taken by long sheets of glass. The result is a screen, half open, half solid, through which diners catch glimpses of Chinatown and passersby see only enough to rouse interest.





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